

WILD'S
LINCOLN CATHEDRAL.

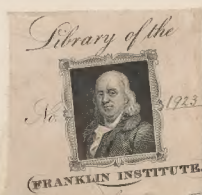
Price Five Guineas.

1/1923

89/123

BAC

1150



FRANKLIN INSTITUTE LIBRARY
PHILADELPHIA

Class R723.5 Book W6446 Accession 1923.....

REFERENCE

observance of the rules of the Library, and for the value of such books as may be injured or lost by him.

Section 2. No individual shall be permitted to have more than two books out at one time, without a written permission, signed by at least two Members of the Library Committee, nor shall a book be kept out more than two weeks; but if no one has applied for it, the former borrower may renew the loan; should any person have applied for it, the latter shall have the preference.

Section 3. A fine of ten cents per week shall be exacted for the detention of every book beyond the limited time; and if a book be not returned within three months, it shall be deemed lost, and the borrower shall, in addition to his fines, forfeit its value.

Section 4. Should any book be returned injured, the borrower shall pay for the injury, or replace the book, as the Library Committee may direct; and if one or more books, belonging to a set or sets, be lost, the borrower shall pay the full value of the set or sets, and may take the remaining volumes.

Article 7. Any person removing from the Hall, without permission from the proper authorities, any book, newspaper, or other property in charge of the Library Committee, shall be reported to the Committee, who may inflict any fine not exceeding Twenty-five Dollars.

Article 8. No Member, whose annual contribution for the current year shall be unpaid, or who is in arrears for fines, shall be entitled to the privileges of the Library or Reading Room.

Article 9. If any member shall refuse or neglect to comply with the foregoing rules, it shall be the duty of the Secretary to report him to the Committee on the Library.

ILLUSTRATION

ARCHITECTURE AND SCULPTURE

CATHEDRAL CHURCH

LINCOLN

THE CATHEDRAL CHURCH OF LINCOLN

THE CATHEDRAL CHURCH OF LINCOLN

1851

AN
ILLUSTRATION
OF THE
ARCHITECTURE AND SCULPTURE
OF THE
CATHEDRAL CHURCH
OF
LINCOLN.

BY CHARLES WILD.

*"When these Fabrics shall have passed away, their very Shadows will be acceptable
to Posterity."*

FULLER'S Church History.

c LONDON:

PRINTED BY W. BULMER AND CO. CLEVELAND-ROW, ST. JAMES'S;
AND PUBLISHED BY THE AUTHOR, No. 159, NEW BOND-STREET.

1819.

LIBRARY

UNIVERSITY OF CHICAGO

OF THE EASTERN DIVISION

CHICAGO

1890

THE UNIVERSITY OF CHICAGO PRESS

CHICAGO

PRINTED BY THE UNIVERSITY OF CHICAGO PRESS

1890

TO
THE RIGHT REVEREND
GEORGE,
BY DIVINE PERMISSION
LORD BISHOP OF LINCOLN,
THE FOLLOWING
ILLUSTRATION OF THE ARCHITECTURE AND SCULPTURE
OF THE
CATHEDRAL CHURCH OF LINCOLN,
IS MOST RESPECTFULLY DEDICATED,
BY
HIS LORDSHIP'S
OBLIGED AND OBEDIENT SERVANT,
CHARLES WILD.

1923

TO THE RIGHT HONORABLE

GEORGE

BY DIVINE PERMISSION

OLD THE BOP OF LINCOLN

THE FOLLOWING

ILLUSTRATION OF THE ARCHITECTURE AND SCULPTURE

OF THE

CATHEDRAL CHURCH OF LINCOLN

BY THE REV. J. J. J. J.

THE FOLLOWING

OF THE ARCHITECTURE AND SCULPTURE

CHARLES W. J.

LIST OF SUBSCRIBERS.

HIS ROYAL HIGHNESS THE PRINCE REGENT.

HER LATE MAJESTY THE QUEEN.

HER ROYAL HIGHNESS THE PRINCESS OF HESSE-HOMBURG.

A.

Aberdeen, the Earl of, K. T. and Pr. A. S.
Anderson, the Rev. Sir Charles, Bart. Lea, Lincolnshire.
Arch, Messrs. Booksellers, Cornhill. 5 copies.
Atholl, His Grace the Duke of, K. T.

B.

Bacon, Charles, Esq. Parliament-street.
Banks, Right Honourable Sir Joseph, Bart. G. C. B.
Pr. R. S. F. A. S. &c.
Barnard, W. H. Esq. Liverpool.
Bayley, the Rev. H. V. Sub-dean of Lincoln.
Berwick, the Right Hon. Lord,
Belgrave, the Rev. Mr.
Bernal, Ralph, Esq. M. P.
Bessborough, the Earl of,
Beverley, William, Esq. Beverley.
Blessington, the Earl of,
Boothe, Mr. Bookseller.
Bosville, the Rev. Thomas, Heapham, Lincolnshire.
Boucherett, Mrs. Willingham, Lincolnshire.
Bower, Anthony, Esq. Lincoln.
Bowden, William, Esq.
Brazen Nose College Library, Oxford.
Bridgewater, the Earl of,
Britton, J. Esq. F. S. A. Tavistock-place.
Broadley, Henry, Esq. Hull.
Broadley, John, Esq. Kirk Ella, Yorkshire.
Brooke, Mr. Bookseller, Lincoln.
Brownlow, Earl,
Brumbey, Mr. Bookseller, Marylebone-street.
Buckinghamshire, the late Robert, Earl of,
Burrell, the Honourable P. R. Drummond, M. P.
Burton, the late Robert, Esq.
Burney, the Rev. Charles Parr, Greenwich.
Burden, William, Esq. Welbeck-street.

C.

Cambridge, the Rev. George Owen, M. A. Archdeacon of Middlesex.
Carpenter, Mr. Bookseller, Old Bond-street.

Carter, the Rev. John, M. A. F. S. A. Lincoln.
Cartledge, Mr. Lincoln.
Chaplin, Francis, Esq. Riseholm, Lincolnshire.
Chaplin, Charles, Esq. M. P. Blankney, Lincolnshire.
Chaplin, the Rev. Robert, Averham, Nottinghamshire.
Chaplin, the late Charles, Esq. M. P.
Chaplin, the Rev. W. Thorpe Hall, Lincolnshire.
Cheales, Benjamin, Esq. Sleaford.
Cholmley, Sir Mountague, Bart. Norton-place, Lincolnshire.
Clarke, Mr. Bookseller, Bond-street.
Cockerell, C. R. Esq. Architect, Old Burlington-street.
Cookson, Ambrose, M. D. Lincoln.
Cooper, the Rev. W. West Rasen, Lincolnshire.
Copeland, A. Esq. Great George-street.
Copley, Mr. Sergeant, M. P. Chief Justice of Chester.
Cramer, Anthony, Esq. M. A. Christ Church, Oxford.
Cracroft, John, Esq. Hackthorn, Lincolnshire.
Cracroft, Mrs. Robert, Harrington, Lincolnshire.
Crewe, the Right Hon. Lord,
Cropper, Mr. Samuel, Rasen, Lincolnshire.
Cumming, Sir William, Bart. Altyre Fores.
Cust, the Hon. and Rev. William,
Cuthell, Mr. Bookseller, Holborn. 2 copies.

D.

Dallaway, the Rev. James, Letherhead, Surrey.
Dalton, the Rev. James, M. A. F. L. S. Croft, Yorkshire.
Dashwood, the Rev. F. Stanford-hall, Nottinghamshire.
Deacon, the Rev. J. R. Waddington, Lincolnshire.
Dearling, F. Esq. Oakwood, Sussex.
Delaval, the late Edward Hussey, Esq. Doddington Hall, Lincolnshire.
Denman, Thomas, Esq.
De Starck, Mrs. Broomhill Cottage, Kingston, Surrey.
Devonshire, His Grace the Duke of,
Dilke, C. W. Esq. Chichester, Sussex.
Disney, the late Rev. John, D. D.
Dowdeswell, General.
Dry, Abraham, Esq. Upper Charlotte-street.

E.

Ellison, Lieut.-Col. M. P. Sudbrook Holm, Lincolnshire.
 Ellison, Richard, Jun. Esq. Beverley, Yorkshire.
 Empson, the Rev. John,
 Empson, Mrs. Sarah, Lincoln.
 Englefield, Sir Henry Bart. F. S. A. Tilney-street.
 Enderby, Samuel, Esq. Croom's-hill, Greenwich.
 Essex, the Earl of,
 Espin, Mr. T. F. S. A. Louth.
 Exeter College Library, Oxford.

F.

Fardell, John, Esq. F. S. A. Lincoln. 2 copies.
 Fazakerley, J. N. Esq. M. P.
 Fenn and Whitmore, Messrs. Booksellers, Charing-cross.
 Finden, Mr. John, Bath.
 Flower, Mr. George, Mansfield.
 Foljambe, F. F. Esq. Grosvenor-place.
 Foster, the Rev. John, Bourton on the Water, Gloucestershire.
 Foxhall, Edward, Esq. Baker-street.
 Franklin, John, Esq. Gower-street.

G.

Gordon, the Very Rev. John, D. D. Dean of Lincoln.
 Gordon, Sir Jenison, Bart. Haverholm Priory, Lincolnshire.
 Goddard, the Rev. Charles, Archdeacon of Lincoln, Hitcham, Berks.
 Goulton, Thomas, Esq. Walcot, Lincolnshire.
 Gray, the Rev. William, Lincoln.

H.

Harrison, William, Esq. Lincoln's-Inn Fields.
 Harrison, Henry, Esq. Berkeley-street.
 Hardwick, Philip, Esq. Berners-street.
 Hawkins, John, Esq. F. R. S. and F. S. A. Bignor Park, Sussex.
 Hayward, Mr. Architect, Lincoln.
 Heard, Sir Isaac, Garter Principal King of Arms, Heralds' College.
 Heath, Charles, Esq. Seymour-place, Euston-square.
 Hibbert, Thomas, Esq.
 Hoare, Sir Richard Colt, Bart. Stour-head, Wilts.
 Hodgson, the Rev. Dr. Principal of Brazen Nose College, Oxford.
 Hodges and M^rArthur, Messrs. Booksellers, Dublin. 2 copies.
 Holmes, J. Esq. East Retford, Lincolnshire.
 Hill, John, Esq. Hull.

Humfrey, the Rev. John, Prebendary of Lincoln.
 Hutton, Major-General, Aberdeen.
 Hutton, Dr. Charles. F. R. S. Bedford-row.
 Hutton, William, Esq. Gate Burton, Lincolnshire.
 Hutton, Henry, Jun. Esq. Beverley.

I. J.

Illingworth, the Rev. Cayley, D. D. F. S. A. Archdeacon of Stowe.
 Illingworth, William, Esq. F. S. A. Record Office, Tower.
 Ingilby, the late Sir John, Bart. Ripley, Yorkshire.
 Ingilby, Miss Augusta.
 Ingram, Mr. Richard, Architect, Southwell.
 Ireland, Joseph, Esq. Architect, Old Burlington-street.
 Jackson, the Rev. W. Burton, Lincolnshire.
 Jarratt, William, Esq. Welton, Yorkshire.
 Jennings, Mr. Bookseller, Poultry. 2 copies.

K.

Kent, Mrs.
 Kipling, the Very Rev. T. D. D. Dean of Peterborough.
 Kinsey, the Rev. William, Trinity College, Oxford.
 Knight, John, Esq. Portland-place.

L.

Lawrence, Thomas, Esq. Grantham, Lincolnshire.
 Lee, Mr. John, Totteridge, Herts.
 Lister, G. Esq. Girsby, Lincolnshire.
 Library, His Majesty's.
 Library, Lincoln.
 Lincoln, the Right Rev. the Lord Bishop of.
 Lysons, Samuel, Esq. F. R. S. and F. S. A. Record Office, Tower.

M.

Maxwell, Lady, Pollock, Scotland.
 Maddison, John, Esq. Bath.
 Mainwaring, Charles, Esq. Coleby, Lincolnshire.
 Major, Mr. Bookseller, Skinner-street. 7 copies.
 Maliphant, Mr. Architect, Green-street, Park-lane.
 Manners, General, Stable-yard, St. James's.
 Marshall, Captain, Bath.
 Massingberd, Charles Burrell, Esq. South Ormsby, Lincolnshire.
 Massingberd, the late Rev. Francis.
 Mathison, Gilbert, Esq. Stanhope-street, May-fair.
 Milton, Lord Viscount.
 Moore, Charles, Esq. King's Bench Walk, Temple.
 Monson, Hon. Miss.
 Morant, Mr. Bond-street.
 Mundy, C. G. Esq. Burton, Leicestershire.
 Murray, Right Hon. Lord James, Hamilton-place.

N.

Nelthorpe, Sir Henry, Bart. Scawby, Lincolnshire.
 Neave, Richard, Esq. F. S. A. Army Pay Office.
 Nedham, the Rev. John, Owmbly, Lincolnshire.
 Nelthorpe, John, Esq. Lincoln.
 Nelson, the Rev. John, Lincoln.
 Neville, Christopher, Esq. Willingone, Lincolnshire.
 Newcastle, His Grace the Duke of, K. G.
 Nicol, Messrs. Booksellers, Pall Mall. 2 copies.
 Normond, Ormond, Esq.
 Northumberland, His Grace the Duke of.

O.

Ord, James, Esq. Langton Hall, Leicestershire.
 Otter, Miss, Caenby House, Lincolnshire.
 Oxenham, Mr. Jun. Oxford-street.

P.

Parkinson, Rev. Archdeacon, Kegworth, Leicestershire.
 Parkinson, John, Esq. Bolingbroke, Lincolnshire.
 Parker, J. C. Esq. Hull.
 Parry, Mr. H. Somer's Town.
 Payne and Foss, Messrs. Booksellers, Pall Mall. 6 copies.
 Pearce, Mrs. Chilton Lodge, Wiltshire.
 Pearson, the Rev. W. L. L. D. Eastsheene, Surrey.
 Pennington, Charles, M. D. Nottingham.
 Pennell, S. P. Esq. Sudbrook Hall, near Grantham.
 Pollock, Mrs. Lincoln.
 Pollock, Joseph, Esq. Belfast.
 Powell, Dr. V. P. of the Society for the Encouagement of Arts.
 Prudhoe, the Right Hon. Lord.
 Pretymann, the late Rev. John, D. D. Archdeacon and Precentor of Lincoln.
 Pretymann, the Rev. George, Chancellor of Lincoln.
 Preston, Mr. Lincoln.
 Pyne, H. W. Esq.

R.

Reid, Mr. Bookseller, Charing-cross. 2 copies.
 Rennie, John, Esq. F. R. S. and F. A. S. Stamford-street.
 Rivers, the Right Hon. Lord.
 Rivington, Mr. Bookseller, St. Paul's Church Yard.
 Robinson, the Right Hon. Frederick, M. P. Nocton Hall, Lincolnshire.
 Robinson, William Hird, Esq. Lincoln.
 Robinson, the Rev. Mr. Rasen, Lincolnshire.
 Robinson, Mr. John, Architect, Piccadilly.
 Rodgeron, William, Esq. F. S. A. Boston.
 Rodwell and Martin, Messrs. Booksellers, New Bond-street. 2 copies.
 Romilly, T. P. Esq. Gower-street.

S.

Sodar and Man, the Right Rev. and Hon. the Lord Bishop of.
 Sargeant, Mr.
 Sheldon, William, Esq. Welbeck-street.
 Short, Richard S. Esq. Edlington-grove, Lincolnshire.
 Sibthorp, Lieut.-Col. M. P. Canwick, Lincolnshire.
 Sibthorp, the Rev. Humphrey, Waldo, Washinburgh.
 Sikes, the Rev. J. Newark.
 Smalpage, the Rev. Samuel, Whitkirk, Leeds.
 Smirke, Robert, Jun. Esq. R. A.
 Smith, the Rev. Bernard, Grantham.
 Smith, Tyrwhitt, Esq. Lincoln.
 Spillar, James, Esq. Architect, Guilford-street.
 Stark, Mr. Bookseller, Gainsborough.
 Stevens, William, Esq. Cannonbury-square.
 Stevenson, William, Esq. Norwich.
 Sterry, Mr.
 Streatfield, the Rev. T. Chartsedge, Westerham, Kent.
 Sutton, the Rev. Richard, Broughton, Lincolnshire.

T.

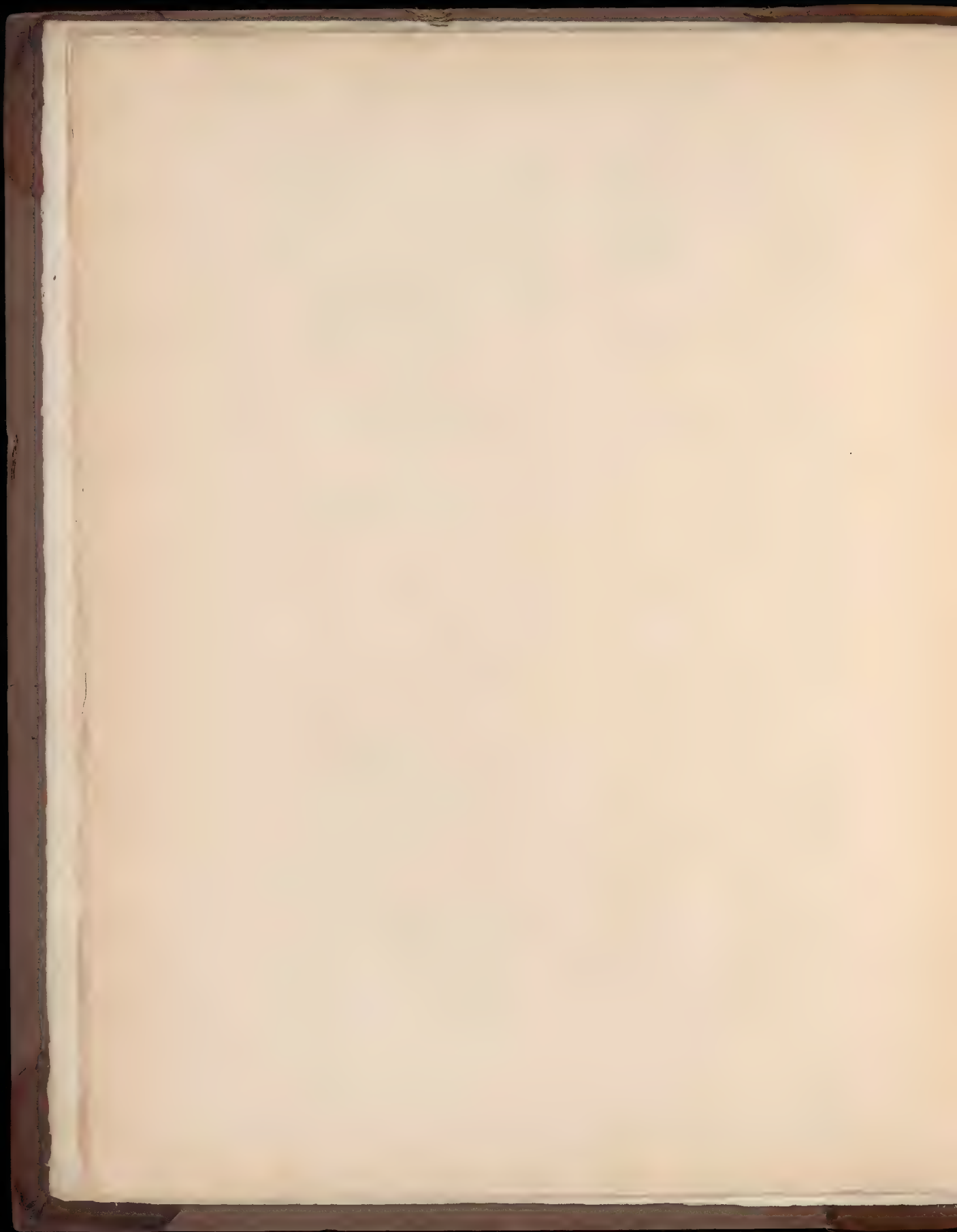
Tappin, Mr. George, Architect, Charles-street, St. James's.
 Taylor, Mr. Bookseller, Holborn. 2 copies.
 Tennyson, Charles, Esq. M. P.
 Thirkill, J. Esq. Boston.
 Thorold, Samuel, Esq.
 Tomkison, Thomas, Esq. Dean-street, Soho.
 Tunnard, Samuel, Esq. Boston.
 Twigge, the Rev. T. F. Tick Hill, Yorkshire.

W.

Warwick, the Countess of.
 Waite, John, Esq. Old Burlington-street.
 Weaver, Mr. Thomas, Artist, Shrewsbury.
 Wetherall, the Rev. J. L. Rushton, Northamptonshire.
 Whaiton, Samuel, Esq. Sunny Bank, Abergavenny.
 White, Charles, Esq. Branston, Lincolnshire.
 White, Mr. Print-seller, Brownlow-street, Holborn.
 Wilson, the Rev. W. Harrington, Northamptonshire.
 Willson, the Rev. John, Lincoln College, Oxford.
 Willson, Miss, Louth.
 Woolnoth, Mr. Islington.
 Woodhouse, the Very Rev. John Chapel, D. D. Dean of Lichfield.
 Wollaston, the Rev. H. J. Scotter, Lincolnshire.
 Wright, Miss, Brattleby, Lincolnshire.
 Wright, Edward, Esq. Brattleby, Lincolnshire.
 Wright, Mr. Bookseller, Fleet-street.

Y.

Yarborough, the Right Hon. Lord. 2 Copies.

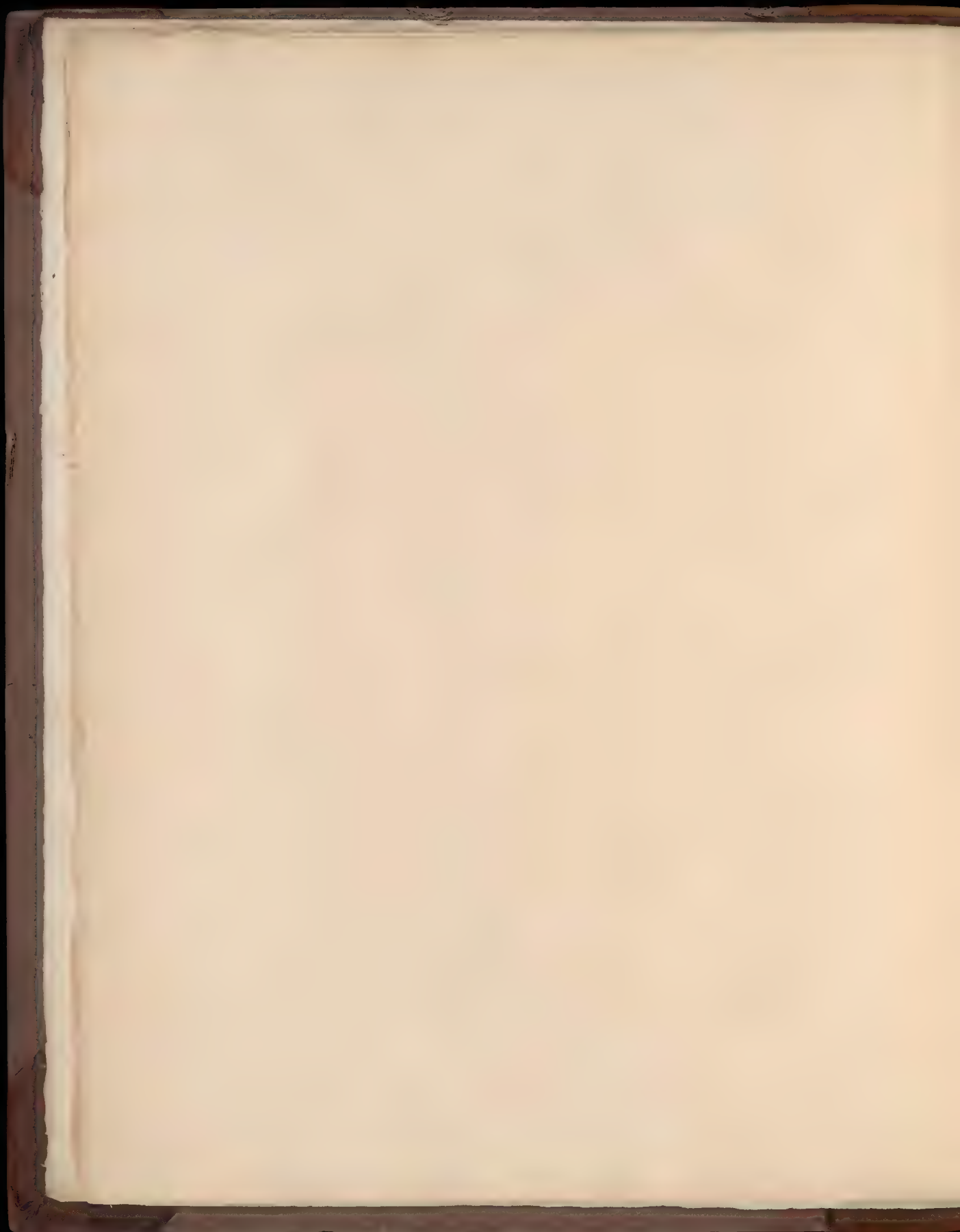


SUCCESSION

OF

THE BISHOPS OF LINCOLN.

	A. D.		A. D.
Remigius	1067.	William Atwater . . .	1514.
Robert Bloet	1093.	John Longland . . .	1521.
Alexander	1123.	Henry Holbech . . .	1547.
Robert de Chesney . .	1147.	John Tayler	1552.
Walter de Constantiis .	1183.	John White	1554.
St. Hugh de Grenoble .	1186.	Thomas Watson . . .	1557.
William de Blois . . .	1203.	Nicholas Bullingham .	1559.
Hugh de Wells	1209.	Thomas Cowper . . .	1570.
Robert Grosteste . . .	1235.	William Wickham . . .	1584.
Henry Lexington . . .	1254.	William Chaderton . .	1595.
Benedict de Gravesend .	1258.	William Barlowe . . .	1608.
Oliver Sutton	1280.	Richard Neile	1613.
John d'Alderby	1300.	George Montaigne . .	1617.
Thomas Beak	1319.	John Williams	1621.
Henry Burwash	1320.	Thomas Winniffe . . .	1641.
Thomas le Beck	1342.	Robert Sanderson . . .	1660.
John Gynewell	1347.	Benjamin Laney . . .	1663.
John Buckingham . . .	1363.	William Fuller	1667.
Henry Beaufort	1398.	Thomas Barlow	1675.
Philip Repindon	1405.	Thomas Tenison	1691.
Richard Flemming . . .	1420.	James Gardiner	1694.
William Gray	1431.	William Wake	1705.
William Alnewick . . .	1436.	Edmund Gibson	1715.
Marmaduke Lumley . . .	1449.	Richard Reynolds . . .	1723.
John Chadworth	1452.	John Thomas	1740.
Thomas Scot	1471.	John Green	1761.
John Russel	1480.	Thomas Thurlow	1779.
William Smith	1495.	George Pretymen Tomline, the	} 1787.
Thomas Wolsey	1514.	present venerable Prelate	



HISTORY

OF THE

CATHEDRAL CHURCH OF LINCOLN.

ACCORDING to Bede, Christianity was not introduced into Lincolnshire before the year 628, when Paulinus, having seen his Apostolical zeal rewarded in the conversion of the whole kingdom of Northumberland, visited the city of Lincoln, where he made many converts, particularly the Governor and his household, and built a church of free stone, remarkable for the excellence of the workmanship;* but as Lincolnshire, being part of the kingdom of Mercia, was at that time subject to a pagan monarch, and subsequently within the jurisdiction of the Bishops of Mercia, no Episcopal see was established in the county till 678, when the province of Lindsey, being wrested from Mercia by Egfrid,† King of Northumberland, was by him made a separate diocese, the see of which was fixed at Sidnacester,‡ a place known now only by name, and respecting the site of which antiquaries are much divided in opinion.

The § early writers enumerate nine prelates in succession who sat at Sidnacester; under the tenth, by name Leovinus, the dioceses of Lindsey and Leicester were incorporated, in 951, and the see transferred to Dorchester,|| from

* *Prædicabat autem Paulinus verbum etiam provinciæ Lindissi, quæ est prima ad meridianam Humberis fluminis ripam, pertingens usque ad mare, Præfectumque Lindocolinæ civitatis, cui nomen erat Blecca, primum cum domo suâ convertit ad Dominum. In qua videlicet civitate, Ecclesiam operis egregii de lapide fecit cujus (tecto vel longâ incuriâ vel hostili manu dejecto) parietes hactenus stare videntur.*—Bede, Lib. ii. Cap. 16.

† *Eadhoedus in provinciâ Lindisfarorum, quam nuperrime rex Egfrid, superato in bello et fugato Vulfere, obtinuerat, ordinatur Episcopus, et hunc primum eadem provincia proprium accepit præsulem.*—*Ibid.* Lib. iv. Cap. 12.

‡ Many arguments serve to prove that the seat of the Bishops of Sidnacester was at the present Stow, a village a few miles from Lincoln, in the province of Lindsey.—See note to "Beauties of Lincolnshire," p. 666.

§ See the chronology added to the "Scriptores post Bedam," where the Bishops of Sidnacester and those of Dorchester are enumerated in succession.

|| At this place, which is about eight miles from Oxford, the seat of the Bishops of the West Saxons was established by Birinus, in 624.—Bede, Lib. iii. Cap. 7.

whence Remigius, the ninth successor of Leovinus, removed it in 1088, to the church, which is the object of this work.

Remigius was a Monk of Fescamp, in Normandy, and the first Bishop appointed to an English see by William the Conqueror, who gave him the bishopric of Dorchester in 1067.* With considerable abilities and great energy of character, he possessed that taste for building which distinguished the clergy appointed to the higher benefices by that monarch, during whose reign almost all the principal ecclesiastical edifices were entirely rebuilt or considerably enlarged.

Immediately† on his accession to the see of Dorchester, Remigius began to rebuild his Cathedral Church; but considering it improper that the see of so extensive a diocese should remain in an obscure town, and authorized by the decree‡ relative to the removal of the sees which passed in the synod at London in 1075, he determined to transfer it to the city of Lincoln, at that time very flourishing, and where the castle, then erecting, promised that protection which the turbulence of the times rendered necessary.§ For this purpose lands were purchased on the summit of Lincoln Hill,|| but at what time the foundations of the church were laid is uncertain; it is only known, that notwithstanding the great opposition of Thomas,** Archbishop of York, who attempted to prevent its execution, by claiming jurisdiction over the whole of Lindsey, it was nearly completed in 1092, when Remigius, feeling himself near his end,†† invited all the prelates of the realm to assist in its solemn consecration to the Blessed Virgin, but unfortunately died on the 9th of May, being the eve of the day appointed for the ceremony.‡‡

Enough remains of this the original fabric to furnish nearly the whole

* Godwin de Præsulibus Angliæ, page 281.

† Illicò ut ordinatus est, magni nescio quid molitus, Dorcestriæ cepit ædificare.—Godwin, p. 282.

‡ In hujus Lanfranci temporibus sedes episcoporum de locis indignis ad loca digniora, videlicet urbes, transierunt.—Actus Pontificum Gervasii, in vitâ Lanfranci.

§ Mercatis igitur prædiis in ipso vertice urbis, juxta castellum turribus fortissimis eminens, in loco forti fortem, pulchro pulchram, virgini virginum construxit Ecclesiam; quæ et grata esset Deo servientibus et, ut pro tempore oportebat, invincibilis hostibus.—Hen. Huntingdon, Lib. vii. f. 212.

|| Urbs in colle sita est, et collis vergit ad austrum.—Hen. Huntingdon, ut supra.

** Actus Pontificum Eboracensium, f. 1708.

†† Chronicon S. Brompton, fol. 782.

‡‡ A curious instance of the belief in judicial astrology at that time is related of the Bishop of Hereford, who excused himself from attending the consecration, foreseeing that the church could not be dedicated in the time of Remigius: "Solus Robertus Herefordensis venire abnuerat, et certâ inspectione syderum, dedicationem tempore Remigii non processuram viderat, nec tacuerat."—W. Malms, Lib. vi. fol. 213.

design of the west front,* although it has undergone considerable alteration at subsequent times: it extended in length, from north to south, one hundred feet, divided, as expressed on the plan by the darker tint, into five recesses, the middle one of which, when terminated by a semi-circular arch of which the springing still remains, rose to the height of twenty-five feet. Over the lateral arches on both sides is a tier of small columns bearing intersecting arches, and above them, concealed by the present façade, are indications of gables or pediments corresponding in height and ornament with those attached to the towers on the north and south sides, the latter of which appears in the distant part of Plate IX. ; and it is conceived that another gable of equal or larger dimensions was placed over the middle recess to terminate the roof, the whole front being thus divided into three gables, as is the case at Peterborough Cathedral. The three first tiers of the west towers are also of the time of Remigius, and it is presumable from internal indications of the springing of the roofs or steeples, that they ascended no higher.†

The above is all that remains of the original fabric ; and since no contemporary description has been given of it, any further account must be in a great degree conjectural ; and such a one, founded on the general resemblance which the sacred edifices of that age bore to each other, has been supplied by the late ingenious Mr. Essex,‡ who considered it nearly similar in dimensions and arrangement to the present church, excepting at the east end, where it is presumed to have terminated in a semi-circular tribune (a form imitated from the ancient Basilicæ, and common to almost all the Norman churches) at about fifty feet short of the present east wall ; and that the ecclesiastical edifices erected or commenced by the Anglo Normans, in the eleventh century, were equally spacious with those of subsequent times, is evident from the remains of Norman architecture still existing, more especially in the Cathedrals of Gloucester, Durham, Norwich, Peterborough, and Ely, which furnish admirable examples of the style.§

The dedication and completion of the church were effected by Robert Bloet, the immediate successor of Remigius ; but, being injured by an accidental fire

* Plate I.

† In the third volume of the *Vetusta Monumenta*, is a paper, accompanied by two plates, containing much curious observation on the west front of Lincoln Cathedral.

‡ *Archæologia*, Vol. IV.

§ For a minute and accurate description of the characteristics of Norman architecture, see Bentham's *Ely*, page 34, Ed. 1771.

in 1124, it was repaired by Alexander, the third Bishop, who possessed, in common with his uncle Roger, Bishop of Salisbury, and his brother Nigellus, Bishop of Ely, a remarkable love and taste for architecture; and he is said to have rendered it still more beautiful than it was originally, and equal to any church at that time in England.*

The extent of the injury it sustained by the fire, and the consequent repairs of Bishop Alexander, have been variously represented, owing to the latitude of interpretation which the statements of early writers admit; but it is presumable that the three entrances to the nave are of his erection, and that his other works (now entirely superseded) consisted chiefly in vaulting the roofs with stone, a novelty then greatly admired.†

That the entrances may be ascribed to this prelate, was first suggested by Mr. Lumby,‡ some time clerk of the works to this cathedral, who clearly proves, by the irregularity in the courses of the stones, that they are not coeval with the original walls; and, comparing them with the earlier parts, a difference of style peculiar to the last period of Norman architecture, is clearly discernible.

The early Norman architecture was remarkable for its simplicity, its ornaments consisting almost exclusively of geometrical forms, and in the works ascribed to Remigius, from which figs. 1, 2, 3, Plate V, have been selected, that character is universally preserved; in the entrances, on the contrary, figs. 4 and 5, on the same plate, many particulars are observable, which denote a later erection; the capital formed of the infoliated basket is of this class, and it is curious to observe how nearly the specimens in fig. 5 resemble the classic prototype of that elegant device; the volute and even the acanthus leaf are there imitated; and it is worthy of notice that such an imitation of the Corinthian occurs in Canterbury Cathedral, in those parts commenced by William of Sens, in 1174. The moulding at A, fig. 5, and the ornament on each side of it, are also remarkable; the first is a torus with a sharp edge, a form never seen in early Norman architecture, but which universally obtained for more than a century in the pointed style; the other is composed of four leaves conjoined,

* *Ecclesiam verò suam quæ combustione deturpata fuerat, subtili artificio sic reformavit ut pulchrior quam in ipsa novitate sui compareret, nec ullius ædificii structuræ circa fines Angliæ cederet.*—Hen. Huntingdon, Lib. viii. p. 225.

† *Ecclesiam tamen Lincolnensem casuali igne consumptam egregiè reparando lapideis firmiter voltis primò involvit.*—Giraldus Cambrensis.

‡ *Monumenta Vetusta*, Vol. III.

and differs but little from a similar combination, called the dog-tooth ornament, nearly as long, and equally prevalent; and the range of ornaments at B, fig. 4, are knots of foliage very similar to those which decorate the pointed arches of entrance to the north and south ends of the transept of Lichfield Cathedral. From these deviations from the pure Norman style, which may also be observed in many other examples* referred to the 12th century, it seems reasonable to conclude that these entrances are the remains, and the only remains, of Bishop Alexander's architecture, which, it may be further remarked, his contemporary, William of Malmsbury, speaking of another of his buildings, designates of a "florid style,"† an epithet sufficiently appropriate to these examples, but which could not justly be applied, in its present sense, to the first efforts of pointed architecture, which some have improperly supposed to be the style alluded to.

This prelate built three castles, Banbury, Sleaford, and Newark, in emulation, it is said, of his uncle the Bishop of Salisbury, with whom he shared the jealousy and resentment of King Stephen. He is stated, by Godwin and his annotator, to have founded four monasteries, viz. at Hoverholme, Tame, Dorchester, and Sempringham; and is represented by (his archdeacon) Henry of Huntingdon,‡ as a man of great merit and boundless liberality.

The next great benefactor to the church of Lincoln was Hugh de Grenoble, the sixth Bishop, who rebuilt much of the present fabric, between 1186 and 1200, a circumstance which may seem extraordinary, considering the solidity of Norman architecture, and that the original structure, then so recently repaired by Bishop Alexander, was scarcely a century old. Mr. Essex§ attempts to account for it, by supposing the church to have been injured by the placing a stone vaulting upon walls intended only to sustain a roof of timber; and a still more probable cause is given by a contemporary historian,

* The great arch at Malmsbury, which seems most correctly ascribed to Roger, the uncle of Alexander, has some members similar to the principal entrance to Lincoln. The door way of Ockenden church, Essex, is also a specimen of the latter Norman style: in this the abaci are like those of Lincoln, and one of the columns has a spiral moulding, consisting of the dog-tooth ornament between beads, and is divided by a band, composed of a torus between two hollows and beads, precisely like those which so frequently occur in the first specimens of pointed architecture. These examples may be seen in Britton's Antiquities, Vol. I.

† Alexander Episcopus, super flumen Trente, in loco amenissimo vernantissimum floridâ compositione castellum construxerat.—W. Malms, Lib. viii.

‡ Adeò munificus ut à curiâ Romanâ vocaretur Magnificus.

§ Archaeologia, Vol. IV.

Benedict Abbot, of Peterborough,* who states that the metropolitan church of Lincoln was ' cleft from top to bottom' by the earthquake, which happened in 1185, the year preceding Bishop Hugh's advancement to the see; yet it may fairly be presumed that the recent introduction or invention of the pointed style, which opened a new field for the display of architectural taste and magnificence, operated more than either of the abovementioned causes, since innumerable instances occur of considerable alterations being at that time made in other churches which had not suffered any similar casualty; and it is well known that such was the love for the practice of architecture, and the easy means of indulging it, in those and subsequent times down to the Reformation, that every change of style induced renovations not always sanctioned by necessity.

It is presumed that Bishop Hugh took down at least half the Norman church, and that the present east transept with the chapels l, m, n,† attached to it, the whole of the choir, chapter house, and east side of the west transept, with part of the additions to the original west front, were (excepting partial alterations) erected in his time; for Giraldus Cambrensis,‡ who probably saw the chapter house about the time of its completion, says, expressly, that it was built by that prelate; and the testimony of other writers,§ nearly contemporary, is equally satisfactory respecting the choir, and with the style of these, the other parts abovementioned precisely correspond.||

The Norman architecture had lost much of its original simplicity long before the middle of the twelfth century; and by the adoption of the pointed arch soon after that period, its remaining characteristics were so rapidly superseded, that, in the works ascribed to Bishop Hugh, no traces even of

* "*Interim terræ motus magnus auditus est ferè per totam Angliam, qualis nunquam antea in terrâ illâ auditus est. Petræ enim scissæ sunt, et domus lapideæ ceciderunt; et ecclesia Lincolniensis metropolitana scissa est à summo usque deorsum.*" *De Vita et Gestis Hen. II. et Ric. I. Rev. Abbatis Petroburgensis*, in Hearn's *Chronicles*, T. II. p. 436. Benedict was made Abbot of Peterborough in 1177, and died 1193. A similar account is also given by Roger Hovedon, under the year 1185.

† See the plan, Plate I.

‡ "*Item ecclesiæ suæ capitulum parvis lapidibus marmoreisque columnis miro artificio renovavit et totum à fundamento opere sumptuosissimo novum erexit.*"—Wharton's *Anglia Sacra*, Vol. II. p. 374. Giraldus Cambrensis passed seven years at Lincoln, for the purpose of pursuing theological studies.

§ *In ecclesiâ novâ quam ipse in honore beatæ Dei genitricis semperque virginis Mariæ fundaverat*, Roger Hovedon, sub anno 1200, and Matt. Paris, f. 171.

|| When this part of the church was new paved, in 1791, some foundations were discovered, by which it appeared that St. Hugh's church terminated in a half hexagon, of which two sides extended from the angles of the east transept to a line somewhat within the present altar screen.

Norman ornaments appear excepting a billet moulding which occurs on the outside of the chapels *l* and *m*, and in part of the vaulting over the aisle of the choir, although in specimens but little anterior, such as the Chapel of Joseph of Arimathea at Glastonbury, the Chapel of Thomas à Becket at Canterbury, and the Temple Church London, as well as in many others, the characteristics of the Norman style are completely intermixed with the pointed—and so rapid was the improvement of the latter, that it may be distinctly traced even in the works of this prelate, which were carrying on only about fourteen years; the choir, the first part erected, being much inferior to the chapter house, which was in all probability the last; even that, so justly admired by his contemporaries, was soon surpassed by the better taste of his successors, and to the present age, his architecture, though highly curious, as an early specimen of the unmixed pointed style can offer nothing for imitation.

He was a native of Grenoble, and one of the most distinguished prelates of his time, especially for his austere piety. He died in London on the 17th of November, 1200, and his body being brought to Lincoln for interment, when the Kings of England and Scotland were holding a conference in that city, it received the peculiar honour of being carried on the shoulders of those monarchs from the city gates to the cathedral close, whence it was conducted to the choir by a vast number of prelates and other dignified persons; and, at the conclusion of the funeral ceremonies, interred at the east end of the church, near the altar of St. John the Baptist; but in consequence of this Prelate being subsequently canonized, his remains were taken up in 1282, and deposited in a superb shrine of pure gold,* which stood nearly in the middle of the present presbytery.

The east side of the great transept is entirely of St. Hugh's work, corresponding nearly with the choir; and there is reason to believe that the west wall, as high as the second tier of windows, was also erected by him, as, beside other indications, the buttresses are similar to those on the east side. The Gallilee porch, though of early construction, was certainly built after the wall to which it attaches, as may be seen in the room above it; it is therefore probable that the transept was erecting at the time of St. Hugh's death, and completed with the addition of the Gallilee porch soon afterwards. The nave also, and the additions to the west front are considered,† with every appearance of probability, to have been carried on, nearly about the same time,

* Peck's *Desiderata Curiosa*, page 317.

† Essex, *Archæologia*, Vol. IV.

under Bishop Hugh de Wells, who appears to have been a wealthy and liberal prelate.

About the year 1239 the fabric sustained considerable injury by the fall of great part of the central tower, then newly erected. This accident, which appears to have been owing to the unskilfulness, or too great boldness,* of the architect, is represented with scenic effect by Matthew Paris,† and the material parts of his account are nearly corroborated by the Annals of Dunstable,‡ in which it is stated that the wall behind the Dean's stall fell suddenly, and crushed three persons, and that the service was, on that account, performed before the high altar, in the chancel, until the repairs necessary to the surrounding columns and arches were effected. The lower part of the present tower was erected soon after this time by the celebrated Bishop Grosteste, and some varieties of style in the transept and west bay of the choir seem to mark the extent of his repairs, as it is well known how little regard the architects of the middle ages paid to the designs of their predecessors.

The whole east end, beyond the upper transept, which in beauty of design far surpasses every other part of the fabric, is stated by Mr. Bradley, who incorporates his opinion with an extract from Bishop d'Alberdy's Register,§ to have been begun in the year 1306; but many circumstances concur to justify the more commonly received opinion that its commencement took place half a century earlier, and that the "*New Work*" mentioned in the Register has reference to some other part of the church. It is evident from the annexed document,|| that the Dean and Canons had petitioned for leave to remove the

* Anno 1237, ruina ecclesiæ Lincolnensis, propter artificii insolentiam. Chron. John Abb. Petrob. in the Historiæ Scriptores varii.

† Dum unus canonicorum, causam fovens capituli, sermonem faciendo populo in medio illius nobilissimæ ecclesiæ Lincolnensis, querimoniam reposit coram omnibus, de oppressionibus Episcopi, et ait: "et si nos taceamus, lapides reclamabunt." Ad quod verbum, quædam magna pars ecclesiæ corruit dissoluta. M. Paris, p. 410, and again p. 468, sub anno 1240. Circa eadem tempora, persequente Episcopo Lincolnensi canonicos suos, dum unus eorum sermonem faceret in populo, conquerendo dixit: Et si taceamus lapides pro nobis clamabunt: corruit opus lapideum novæ turris ecclesiæ Lincolnensis, homines qui sub ipsa erant conterendo: quâ ruinâ tota ecclesiâ commota et deteriorata est: et hoc factum est quasi in triste præsagium. Sed Episcopus manum correctionis efficaciter apponere satagebat.]

‡ Facta est ruina muri Lincolnensis Ecclesiæ secus chorum post sedem Decani, ita quod tres homines prostrati sunt sub ruinâ, ita quod postmodum chorus celebravit ante majus altare officium diurnum et nocturnum, donec circumquaque columnæ et arcus firmarentur.—Ann. de Duns. p. 239.

§ 1306. The Dean and Chapter contracted with Richard de Stowe, mason, to attend and to employ other masons under him for the *new work*; at which time the new additional east end, as well as the upper parts of the great tower, and of the transept, were done. He contracted to do the plain work by measure, and the fine carved work and images by the day. Vol. IX. Archæologia.

|| "Rex Henrico de Bathoniâ salutem. Cum dilecti nobis in Christo Decanus et Canonici Linc. Ecclesiæ

city wall, in order to extend the church, in or before the year 1256; and it cannot be supposed, either that the investigation which the mandate commands, and the permission which was in consequence given, should have been delayed for fifty years, or that the Dean and Canons were so tardy in availing themselves of a privilege they were so anxious to obtain. It is known, moreover, that the presbytery at Ely,* to which this bears a very striking resemblance, and from which the first idea of elongating the church may have been suggested, was finished in 1251, and specimens of the same style and *ædificatio*, occur in the cathedrals of Lichfield, Salisbury, and Wells; beside which, the translation of St. Hugh, in 1282, to his shrine, the site of which is marked on the plan, renders it certain that the presbytery of Lincoln could not have been begun *after* that date, which might rather be assigned to its completion. It seems therefore reasonable to conclude that it was commenced about the middle of the thirteenth century, a period in which the arts attained extraordinary proficiency throughout great part of Europe, and enjoyed, in this country, the uncommon advantage of being fostered and encouraged by the reigning monarch.

But, of the English architects and sculptors of that age, whose labours so justly deserve the admiration of the present, scarcely any thing is known; contemporary chronicles, and local registers, having rarely recorded more than the name of the patron under whom their genius was exerted, and to whom the merit of their works has in consequence been too generally ascribed. For although there are abundant proofs that the science of architecture was much cultivated by the clergy, and that their plans were frequently executed under

nobis supplicaverunt quod licentiam eis concederemus elongandi ecclesiam suam versus orientem, per remotionem muri orientalis civitatis nostræ Linc., qui est ex opposito ejusdem Ecclesiæ, ignorantes utrum hoc fieri posset in dampno nostro et detrimento aut nocumento ejusdem civitatis, constituimus vos ad inquirendum per sacramentum proborum, etc. utrum esset ad dampnum nostrum aut detrimentum, vel nocumentum civitatis prædictæ, si concederemus prædictis Decano et Canonicis, quod elongare possint prædictam Ecclesiam suam, et removere prædictum murum versus orientem nec ne; et si esset ad dampnum nostrum vel detrimentum seu nocumentum prædictæ civitatis, ad quod dampnum, quod detrimentum, et quod nocumentum; et si non esset ad dampnum, etc., per quæ loca, et per quas divisas posset prædicta Ecclesia elongari et prædictus murus removeri sine dampno nostro et detrimento ac nocumento ejusdem civitatis: et ideo vobis mandamus, quod in propriâ personâ vestrâ accedatis ad prædictam civitatem, et in præsentia Majoris et Ballivorum et aliorum civium ejusdem civitatis, dictam inquisitionem, sicut prædictum est faciatis; et quid inde inveneritis nobis in reversione vestrâ ad nos distincte et aperte faciatis. Mandavimus enim Vicecomiti nostro Linc., quod ad diem, etc. venire faciat coram vobis tot et tales, etc. de Ballivâ suâ per quos, etc. in cujus etc. T. Rege apud West. quinto die Novembris, (1256) from Pat. 40 Hen. III. m. 22, in dorso. Dugdale's Monasticon, Vol. III.

* Hugh Northwold began the presbytery at Ely in 1235; which was building till 1251, the expense was 5350l. 18s. 8d. Bentham's Ely, page 148.

their direction by ordinary masons, it can scarcely be admitted to have been the case in such works as that under present consideration, in which sculpture forms so essential a part of the design, and is so strongly marked by the refinements of professional taste. It is certain that the great works being at this time erected on the Continent,* and particularly in the Italian Republics, were designed and superintended by eminent professors, whose lives were exclusively devoted to the study and practice of their art, which usually combined both architecture and sculpture; and it is reasonable to presume that the same was the case in this country, since those rival arts appear more completely and successfully united in the structures of that age, than in those of any other period whatever.

Mr. Bradley's† statement that the upper part of the great tower was built in 1306, is in all probability correct, and it is likely that the cloisters were part of the other works carrying on at that time, some years subsequent to which the upper stories of the west towers were erected, but their date is not ascertained. Both these and the centre tower were formerly surmounted by spires of wood covered with lead; that on the latter was blown down in 1547, (probably soon after its erection) and the others were judiciously taken away in 1808.

The upper part of the south end of the great transept; the stalls of the choir, and the statues and windows above the west entrances appear correctly referred to the close of the fourteenth century, at which time John Welbourne, who was also treasurer,‡ is noticed as an active master of the fabric; and the pinnacles above the buttresses on the west side of the great transept, and on the south side of the nave, were the last material additions to the fabric, excepting sepulchral monuments and chantries which continued to be erected to the time of the Reformation, when,§ and during the civil wars,|| it shared the common ruin of ecclesiastical grandeur.—

* See Vasari and Felibien. † *Archæologia*, Vol. IX.—ut supra. ‡ From 1351 to 1381. Le Neve.

§ For "the inventory of all jewels, vestments and other ornaments to the revery of the Cathedral Church of Lincoln belonging, made by Master Henry Lytherland, treasurer of the same, in the year 1536," and the King's Letter authorizing their removal, see Dugdale's *Monasticon*, Vol. III.

See also the act for abolishing and putting away of divers books and images, &c. A. D. 1549, *Statutes at large*. Third Ed. 6.

|| The upper part of the city of Lincoln was taken by storm on the 6th of May, 1644, by the parliament forces under the Earl of Manchester, and as the second ordinance for the destruction of all statues of Saints, &c. was made but three days afterwards, it was, in all likelihood, but too zealously obeyed at Lincoln by the fanatic troops.

The diocese of Lincoln, in the time of Remigius, included the counties now comprehended in the dioceses of Ely,* Oxford, and Peterborough,† the first of which was separated from Lincoln by Henry the First, the latter by Henry the Eighth. It at present contains the counties of Lincoln, Leicester, Huntingdon, Bedford, and Buckingham, and part of Hertfordshire, comprising one thousand two hundred and fifty-five parishes, of which five hundred and seventy-seven are impropriations. It has six archdeaconries, Lincoln, Leicester, Bedford, Buckingham, Stow, and Huntingdon. The revenues of the bishoprick were valued at the Reformation at 2065*l.* 12*s.* 5*d.* but many of its manors having been seized upon, it is now rated in the King's book at 894*l.* 10*s.* 1*d.*‡

The government of the church was originally committed, under the authority of the prelate, to a dean and twenty-one secular canons, the number of whom was doubled by Bishop Bloet, and further augmented by Bishop Alexander and others:§ the present establishment consists of a bishop, a dean, a precentor, a chancellor, a sub-dean, six archdeacons, fifty-two prebendaries, four priest-vicars, eight lay-clerks or singing men, an organist, seven poor clerks, eight choristers, and seven others called the Burgheirst chaunters.||

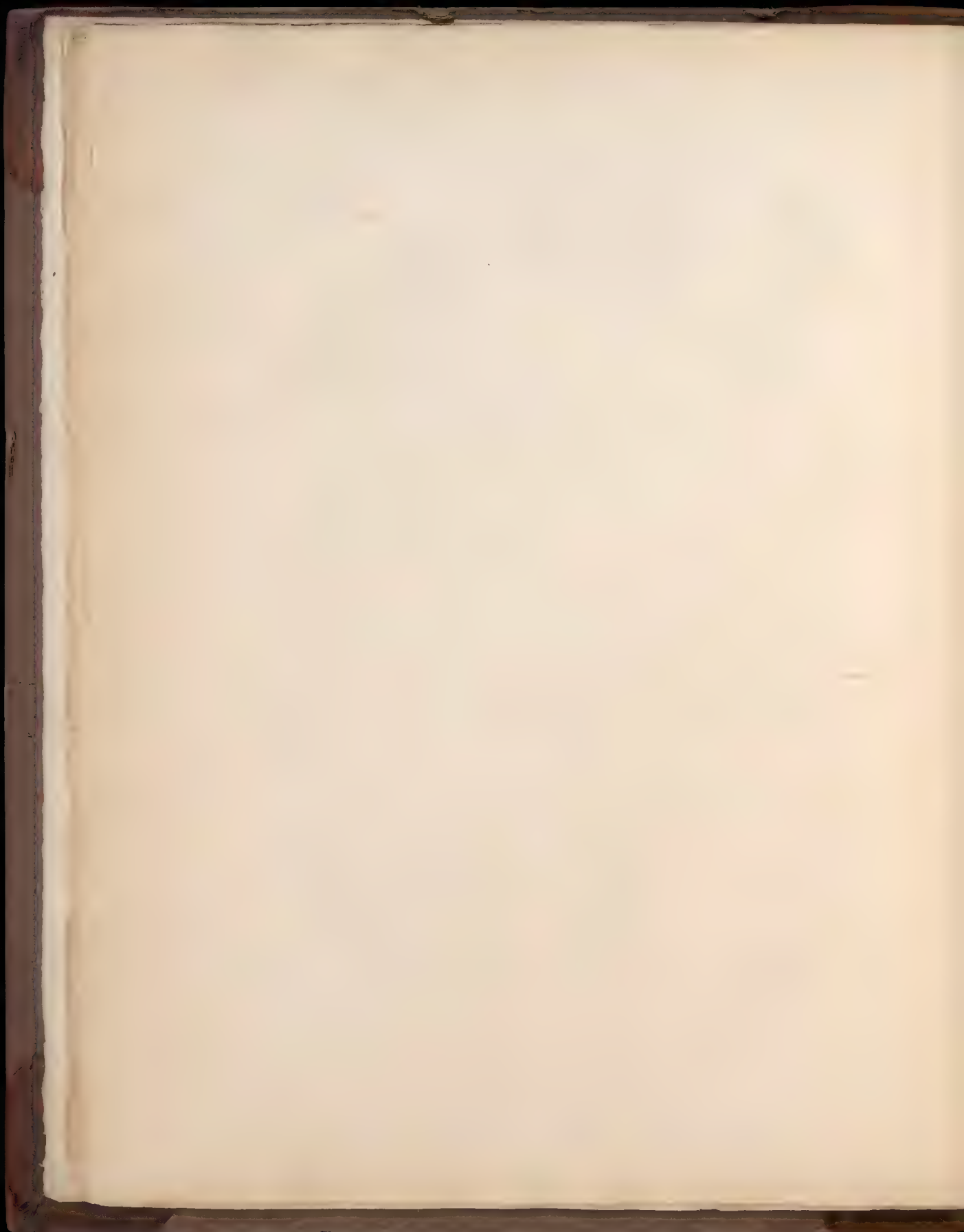
* Bentham's History of Ely, page 119.

† Huic (Henrico VIII.) visum, Lincolniensem diocesim, spatiosam nimis, arctioribus finibus circumscribere, detractis inde comitatibus, Oxoniensi (quem novus Episcopus regeret, Oxoniensis dictus), ac deinde Northamptonensi et Rutlandensi, quibus Episcopus itidem præesset Petroburgi collocandus. Godwin de Præsulibus, p. 558.

‡ Beatson's Political Index.

§ Godwin, on the lives of Remigius, Bloet, Alexander, and de Chesney.

|| Beatson's Political Index.



LINCOLN CATHEDRAL.

PART THE SECOND.

IT has been shewn in the foregoing pages, that this fabric was commenced about the year 1088, and that its principal parts, as they now appear, were successively erected during the two succeeding centuries, a circumstance, from which it derives a peculiar interest, as illustrating the progress of pointed architecture from its first introduction, to a state of excellence, which many are of opinion it never surpassed in any of the religious edifices posterior to that era.

It will be seen by the ground plan, (Plate I.) that its form is a double cross, similar to Canterbury, and some others of the principal cathedrals, with which it will also compare in magnitude, its leading dimensions being as follows :

Total internal length 470 feet.

	Length.	Breadth.	Height.
Nave	240	80	80
Choir to the altar screen	140	40	72
Presbytery	116	82	72
West transept	220	63	74
East transept	166	—	72
Chapter-house, decagonal, 60 feet diameter.			
West front	173	—	83
West towers	—	—	206
Centre tower	—	—	262

And it is estimated that it covers no less than two acres, two roods, and six perches of land.* In situation it resembles Durham, being placed on the summit of a steep hill, commanding a great extent of the surrounding country, a position particularly favourable to the advantageous display of its external

* This calculation was obligingly communicated by Mr. Espin, of Lowth.

grandeur; and it will be readily conceived that a structure so venerable for its age and object, so vast in its dimensions, and so extraordinary in architectural merit, gives to the city, over which it rises majestically, an air of solemnity which few possess.

The west front, Plate VI., though highly curious in detail, and imposing by its extraordinary scale, has lost much of its original merit in point of composition, by the additions made to it in the thirteenth century; since, by the extension of the front, the three recesses, which include the entrances, have been rendered less important, and the arcade and horizontal coping, which superseded the lateral gables, have destroyed the necessary connection between the front and towers, so appropriately preserved in the original design; yet the grandeur of its general effect may in some degree justify the pre-eminence ascribed to it by Lord Burlington,* as the simplicity of its form and ornaments, and the breadth and continuity of light preserved on its extensive surface, are qualities which materially aid the influence of its magnitude, and are almost peculiar to itself.

From the Norman parts of this front, the specimens on Plate V., already referred to, have been selected. On the south side, near the gable, there are, in the original work, a few arches slightly pointed, a proof of the occasional adoption of that form, in ornamental parts, long prior to its application to more essential purposes.†

Some bas reliefs on this part, remarkable for their rudeness of design and execution, have been considered by Mr. Gough, who has given them in his edition of Cambden,‡ to be of Saxon workmanship, an opinion less sanctioned by their want of merit, (for they are not below the standard of the eleventh century) than by their irregular insertion in the walls, which nevertheless is as likely to have been occasioned by their removal from some other part of this cathedral, when rebuilt in the twelfth century, as from any older church, in the same manner as the two small episcopal statues in the piers are known to have been removed a few years ago. An alto-relievo over the niche adjoining the entrance to the north aisle is less rude in execution than the above-mentioned, yet in design and treatment is pre-eminently barbarous, being a

* Gough's Cambden.

† A similar instance appears on the front of the south aisle of Croyland Abbey, given in Britton's *Antiquities*, Vol. I. plate 3.

‡ Plate 8, Vol. II. Gough's Cambden.

representation of several human figures hurried by demons to the place of everlasting torment, a subject, one would suppose, better suited to the celebrated gate of Dante, than the entrance to a christian church.

The greater part of the additions to the original Norman front, which extend it to its present limits, correspond in style with the transept and lower division of the great tower, and appear like the chapels *a* and *b*, (see the plan) to be somewhat earlier than the nave, but as the chapel *b* is said to have been originally founded by St. Hugh, and the statue on the top of the south angle† of the front traditionally goes by his name; it is not unlikely that the additions were begun by that prelate, and completed at the same time with the transept by his successors.

It has been noticed that the semi-circular arch which originally terminated the middle recess, rose to the height of seventy-five feet from the ground, the present one is more than eighty feet, and what is rare in pointed arches, the key stone is made conspicuous by an elegant bas-relief of an adoration; and, in the spandrels of the arch, and the gable above it, were formerly several statues, of which only three remain, beside the fragments of two angels with censors, above the uppermost niche, which probably contained a statue of God the Father.

Of the same date with these parts is the circular window within the middle recess, but the larger one, and the statues beneath it, as well as the windows over the lateral entrances, are in the style prevalent at the end of the fourteenth century: the statues, which are without merit, represent the Kings of England, from William the First to Edward the Third, and are said to have been put up under the direction of John Welbourne, who was treasurer and master of the fabric from 1351 to 1381. The upper coping of the front, and the upper part of the west towers, are also of the fourteenth century; but the exact time of their erection is not ascertained. In prints, published prior to 1808, these towers are represented with the spires, which certainly contributed nothing to the beauty of the fabric; few even of the most elegant spires aid the effect of the structures from which they rise; and those on the west towers, like the pinnacles still remaining at the angles, were defective in every respect.

† On the top of the corresponding turret is a grotesque figure blowing a horn, it is called the Swineherd of Stow, but from what cause is unknown.

A little above the vaulting, within the roof of the nave, a stone arch, which connects these towers at their base, is particularly curious, as well for its construction, as its probable object. It is presumed to have been made at the time the upper part of the towers was commenced, to ascertain, in the progress of their erection, whether so great an additional weight could be safely borne. It is in length twenty-eight feet, and rises but one foot four inches; so that if a regular arc, as it appears, it includes no more than twenty-two degrees; the stones are consequently nearly vertical, they are but twenty inches thick, eleven and a half inches deep, and, on an average, about sixteen inches wide, and without any appearance of being tenanted together. It is also remarkable, that the chord of the arc is not horizontal, but is about thirteen inches lower on the north side than on the south: from this description, its liability to be affected by a very trifling settlement at either end, will readily be conceived; and indeed such is the delicacy of its construction, that it vibrates very sensibly, when only stamped on by the foot.* In the north tower hangs the great bell, known by the name of great Tom of Lincoln, which is six feet three inches diameter, and weighs nine thousand eight hundred and ninety-four pounds; it was founded at Lincoln in 1610.

The outside of the chapels *a* and *b*,† and the nave, are in the same style, of which a specimen occurs in Plates VI. and IX. In these parts, which were erected early in the thirteenth century, the buttresses are void of elegance and ornament, being merely divided into tiers by horizontal mouldings, and terminated by acute pediments without crockets: from those of the nave, arches or flying buttresses, as they are termed, are extended to the upper

* "The form of the arches of the bridge of Neuilly, built by Perronet, is a false ellipse; the upper part of the arch was formed of an arc of a circle, three hundred and twenty feet diameter, during the construction it sunk or flattened, so that it became an arc of a circle, whose diameter would be five hundred and eighteen feet; whence it is evident that an arch might be built of stone five hundred and eighteen feet on the chord line, &c. It is impossible here not to call to the recollection of the enlightened antiquary, that unknown but wonderful arch above the vaulting and between the towers of Lincoln Cathedral, although the radius of the curvature is less than one half of the bridge of Neuilly, yet its extreme tenuity renders it a subject equally worthy of investigation, and suggests that the voussoirs of arches, with proper abutments, may be reduced in length, as much as the experiments at Neuilly suggests, that their chords may be increased. The horizontal extrados of the arch between the towers of Lincoln Cathedral is twenty-eight feet in length, eleven inches thick in the middle, twenty inches thick at one extremity, and twenty-eight inches at the other. The extrados is about fifteen inches wide; it resembles a wooden beam rather than a stone arch, composed of voussoirs." Ware's Observations on Vaults, Archæologia, Vol. XVII. p. 44.

† Ground plan, Plate I.

walls, both on the outside and within the roof of the aisles, in the same manner as shewn in the section on Plate IV; this mode of construction, which was unnecessary in Norman architecture, was required on the introduction of vaulted roofs to resist the outward pressure, and is among the leading characteristics of the pointed style.

The great height of the external roof, which is injurious to the effect of this cathedral, under almost every point of view, has been partially disguised on the south side of the nave by a coping and niches, and on the west side of the great transept, by very high pinnacles, as shewn in Plate VI, but the style of these additions being very late, their discordance with the parts to which they are connected, is so great, as to make it doubtful whether the original defect were not the less.

Of the interior of the nave, the section, the elevation of one bay on a larger scale, and the view (Plates II. III. and VII.) will convey a tolerably adequate idea. It is remarkable for its magnitude and fine proportion, in which particulars it is certainly unequalled, the breadth from wall to wall, and the height of the vaulting from the pavement being alike eighty feet; and the total length from the west wall to the choir three times the breadth, or two hundred and forty feet. The substruction of the west towers has unfortunately suffered from the bad taste of Gibbs or James, architects, whose total disregard of analogy of style is but too well known. The chapels *a* and *b* were originally entered from the west front, but the communication is now walled up; the first was dedicated by Bishop Hugh, to the Holy Trinity and the Virgin Mary, and is now used for the Consistory Court: the original dedication of the other is not known: * it is now, or was lately, used for morning prayers, and occasionally for funeral services. These chapels nearly correspond, except that the vaulting of the last mentioned is supported by a central pillar, which, from its peculiarity, is given at fig. 7, Plate V, it is composed of solid courses of Purbeck marble, about eight and a half inches thick; and its height, which is about twenty-four feet six inches, is nearly equal to nineteen diameters. Adjoining to this pillar is a curious font, at least as old as the original church of Remigius; † it consists of a circular basin, cut out

* It is uncertain whether it was this chapel, or that at the north end of the east transept, which was dedicated to St. Mary Magdalen, by Bishop Gynewell, in the fourteenth century.

† The Lincoln font, that in Winchester Cathedral, and one in East Meon Church, Hampshire, which have all a general resemblance to each other, have been referred to the seventh century, (see the *Vetusta*

of a square block of porphyry, supported by four columns, and decorated on the sides with gryphons and other animals very rudely carved.

The love of variety which influenced the professors of pointed architecture in all its periods, seems to have operated most strongly in the early part of the thirteenth century, when the novelty of the style naturally occasioned or sanctioned experiment. In the nave, the basement of the aisles is essentially different on the two sides, although there is every reason to suppose that they were erecting at the same time; and in the piers or clusters, which support the principal arches, there are no less than three varieties, differing from each other, as well in the diameter of the mass, as in the number and arrangement of the smaller shafts, of which each is composed: one is entirely of Purbeck marble, and consists of eight filleted shafts, of which four are each eleven and a half inches diameter, and the others nine and a half inches: another has eight insulated columns, without fillets, surrounding a stone pier, and the third is in arrangement similar to the last, but with eight stone columns placed between the others. It is therefore evident, that the heights of the piers cannot have been regulated either by the diameter of the mass, or that of its component shafts; and it is equally vain to seek any relative proportion in the bases or capitals;* hence may be inferred, the inutility of applying to this style of architecture, rules, which during its prevalence were certainly unknown or disregarded.

The great diversity in the form of the arches, admissible in this style of architecture, is also among its chief peculiarities, and has been the principal cause of that boldness and excentricity, for which it is so remarkable. In the single bay of the nave, given on Plate III., there are no less than five varieties, independently of the infinite number produced by the surrounding mouldings;† and by comparing the specimens on the same Plate, it will be

Monumenta, Vol. II., and Archæologia, Vol. X.) but Dr. Milner, in his History of Winchester, remarks that "this is evidently dating them too far backward, for certainly baptism by immersion, which was performed by means of a bath, made for this purpose, in a building distinct from the church itself, called a Baptistry, was the practice in this kingdom, as well as in other parts of the church, at the time in question, and above two centuries later." Hist. Winch. Vol. II. p. 78.

* The capitals (including the astragal) of the principal clusters, are about one-fourteenth of the shaft, those of the first triforium one-third, and those of the second one-eighth.

† In the sixteenth volume of the Archæologia, are the following original remarks on the qualities of the pointed arch, by the Rev. Mr. Kerrich:

"In the archivault of a semi-circular arch, all the mouldings, however diversified and rich, will still be but concentric semi-circles, all exactly similar to the arch itself, which it is intended to ornament; but in Gothic arches it is not so; in them every moulding on the face of the arch or archivault is concentric with

found that the progress of the style is more marked by the form of the arches than by any other particular.

From the first introduction of the pointed arch, till at least the end of the thirteenth century, it appears usually to have been struck by two centers in its base, which in point of construction, being composed of regular arcs, was of course the simplest deviation from the semi-circular form; and as if its powers had been at first unknown or doubted, those arches which were employed for any important purpose, were generally very obtuse, while others of less consequence, or intended merely for ornament, were often in the opposite extreme. Both these errors are observable in the works of St. Hugh, but in the nave a better proportion prevails, and the principal arches in particular, which are composed of arcs of seventy-four degrees, are remarkably pleasing.

The windows of the nave are of single lights, as in all other parts of the church anterior to the presbytery, in which the use of stone mullions first occurs; and on this account the want of coloured glass is the more to be regretted, as they are larger than necessary for the distribution of unmodified light.

The vaulting of the aisles is forty feet high, being exactly half the height of the middle vaulting; the ribs in both are few, and simple in their arrangement, as shewn on the plan, and the bosses at their intersections are beautifully carved, and generally with foliage, except in very few instances in which figures or heads are introduced. The ribs and bosses are of stone, but the intermediate part of the groins is composed of rubble faced with plaster, which is the case in all other parts of the fabric, except the cloister, in which the vaulting is entirely of wood.

It will be seen by reference to the plan, that the middle line of the nave does not correspond with that of the front, the deviation is nearly eighteen inches; and it may be conjectured from the abutment of the west piers, that the body of the nave is wider than the original one. In Hollar's view of the nave, the grave stones of several prelates and others are represented, many

its arch, but it is not similar to it, no two can be alike, they are each respectively composed of different portions of a circle, and each is a different arch. The eye feels the pleasure it is naturally formed to receive from this continued diversity, though very few, perhaps scarcely any of the spectators, are, at the time, at all conscious of the cause."

of which originally contained very fine brasses. When the church was newly paved, they were distributed in the aisles of the choir and other parts of the church, and the font was removed to its present situation.

The four clusters which support the great tower are regular and well proportioned, being equally free from that alarming effect of inappropriate lightness, which appears in some examples, and from the undisguised massiveness of others. They are composed of twenty-four attached columns of various diameters, of which twelve are of stone, and twelve of Purbeck marble; they rise to the height of forty-eight feet, and the massive arches they sustain, are made to assume an air of lightness by the number and delicacy of their mouldings, and the decoration of the spandrills with trellis work. Above these are two tiers with columns and arches deeply receding; behind which, on the upper tier, are windows, and at this height the view of the interior of the tower is bounded by a vaulting with elaborate tracery erected under the treasurer Welbourne.

The rest of the tower consists of two tiers, of which the lower is coeval with the part described; the upper, about half a century later. The interior of these (being merely a belfry) is entirely plain, as shewn on the section, in which the mode of construction, uniting the requisite qualities of stability and lightness may also be observed. In the upper part are diagonal arches, which supported the spire.

The representation of the exterior of the tower in Plates VI. and IX. render description unnecessary; but it is proper to notice, that the arches immediately above the roof were formerly open, and that the embrasures on the top were erected by Mr. Essex, in 1775. The height of the tower, from the ground to the top of the embrasure, is two hundred and thirty-eight feet: the external breadth fifty feet. It is chiefly to this feature, that the exterior of the fabric owes its extraordinary grandeur, when considered as a mass, and the picturesque combinations it presents under almost every point of view; since, in the first case, it is an important point of interest in its proper place, and in the latter, its squareness of form and atmospheric effect, are beautifully contrasted by the angular terminations and local colour of parts near the eye.

Part of the west side of the great transept is shewn in Plate VI. It appears to have been built at three separate times; the basement, as high as the

polygonal buttresses, being similar to St. Hugh's architecture; the tier above it somewhat later, and the pinnacles of the fifteenth century; and although, on the inside, (see the specimen on Plate III.) no discordance of style appears, it may be noticed, that some of the principal arches are formed of unequal arcs; a deformity which probably arose from the difficulty of adapting the design to the windows in the original wall.

At the south end of the transept on the west side, is an entrance, called the Galilee porch, which is richly ornamented with columns and arches in the style prevalent at the commencement of the thirteenth century. A porch or chapel, bearing this appellation, occurs also at the cathedrals of Durham and Ely, the former of which was erected in 1160, the latter in 1200. Dr. Milner in his treatise on the ecclesiastical architecture of the middle ages,* remarks, that "there were formerly such porches at the western extremity of all large churches. In these, public penitents were stationed, dead bodies were sometimes deposited, previously to their interment, and females were allowed to see the monks of the convent, who were their relatives. We may gather from a passage in Gervase, that, upon a woman's applying for leave to see a monk, her relation, she was answered in the words of Scripture: 'He goeth before you into Galilee, there you shall see him.'—Hence the term *Galilee*. It is well known that at Durham Cathedral, women were not even allowed to attend Divine Service, except in the Galilee."

The north and south ends of the transept are partially seen in Plates VI. and IX. The first is wholly in the general style of the transept, the latter, above the basement, in that of the fourteenth century:† in each is a circular window twenty-four feet in diameter, without the mouldings, but differing greatly in decoration; that on the north side being subdivided into sixteen small circles surrounding a central one, the other containing elaborate ramifications in the form of leaves. These, and the windows below them, are wholly filled with ancient stained glass, which gives to the interior of the transept that genial effect so much required in every other part.

The east side of the transept (Plate VIII.) is very similar to the choir,

* Page 106.

† The gable at the south end of the transept was erected by Mr. Hayward, architect to the fabric, in 1804, in imitation of the original one, which was blown down in January, 1802. The windows in the gables light the roof.

except in the clusters of the principal arcade, which are each composed of sixteen shafts, chiefly of Purbec marble. The aisle, in both wings, was anciently appropriated to chantries, whose founders and patron saints are mentioned in the note below ;* the east part of each is elevated two steps, but no vestiges of altars, piscinæ, or ambreys for the sacred utensils, remain. They are divided from each other by projecting piers of very elegant design, and from the body of the transept by screens, which add materially to its beauty. In the south chantry, which was founded by one of the Taylboys family, is an altar monument under a canopy richly ornamented. In the front are three shields of arms, the middle one of which bears, quarterly, 1st. Umfreville; 2nd. quarterly, first and fourth Taylboys, second and third, six mullets, three, two, and one; 3rd. Kyme; and 4th. a lion, passant guardant, ducally crowned, with the crest of Taylboys, being a bull, passant. On the one side of this shield is Taylboys impaling Gascoigne, and on the other Gascoigne alone. From which it is presumed this monument was erected for Sir George Taylboys, Knight, who married the daughter of Sir William Gascoigne, Knight; and the arrangement of the principal shield with Umfreville, in the first quarter, appears to have arisen from the circumstance of the ancestors of this Sir George Taylboys having married the heiress of Umfreville, by which the barony of Kyme became part of the inheritance of this ancient family. One of the sons of this marriage was also interred in this chapel, as appears by the following inscription, on a flat stone near the monument, given by Bishop Sanderson :
 “Hic jacet magister Wilhelmus Taylboys quondam canonicus hujus ecclesie, et filius venerabilis viri Georgii Taylboys militis, et domine Elizabethe uxoris ejus;—qui obiit—die Ano Domini, M.CCCCC, (76†) cujus anime propitiatur

* The following letters refer to the plan, Plate I. :

c. A chantry founded by Thomas Fitzwilliams, dedicated to St. Nicholas.

d. A chantry founded by Canon Richard Sutton, and William Woolveys, dedicated to St. Denis.

e. A chantry founded by Bishop Buckingham, dedicated to St. James the Apostle.

f. A chantry founded by Henry Duke of Lancaster, dedicated to St. Edward the Martyr. On the screen before this chapel is a shield, bearing France and England, quarterly, and under the arch of entrance is carved in abbreviated Latin : *Oremus p. b'nefactoribus istius Ecclesie.*

g. A chantry founded by Bishop Lexington, when Dean of Lincoln, dedicated to St. Andrew.

h. A chantry founded by Canon Taylboys's family, dedicated to St. Giles; on the east wall of this chapel is a bracket, richly ornamented with oak and other leaves, on which it is presumed a statue of a large size was once placed. From an anonymous account published in 1771.

† This latter part of the date is taken from the note book of the MS. Visitation of 1634, in the Heralds College.

deus." The shrine and monument of Bishop d'Alderby were situated near the Galilee porch, (2 Plate I.) where yet a fragment of the latter remains. The shrine is said to have been of silver, and was removed at the Reformation, when the monument was destroyed. The entrances to the aisles of the choir are much and tastefully enriched, see fig. 2, Plate XIII, on which one bay of the screen containing the middle entrance is also given, fig. 1.

It must be confessed that the choir is more curious as an important link in the history of the pointed style, than commendable for architectural merit; especially if compared with the choirs of several other cathedral churches, and particularly with that of York or Gloucester; yet from the great beauty of the presbytery, of which two bays form the chancel; the richness of the prebendal stalls and other accessories, it is by no means deficient in appropriate effect. There are sixty-two stalls for the dean and prebendaries, with elaborate canopies, and containing *misereres** or half seats, ornamented with foliage, and various serious and grotesque devices;† and the seats of the vicars and some others are fronted by arches, containing excellent carvings of regal figures, and angels playing on musical instruments; the whole of these are of oak, and appear to have been executed late in the fourteenth century. The Bishop's throne is placed at the end of the south side, and, though modern, assimilates tolerably well with the above, a merit which the pews are entirely without. The organ also over the west end of the choir is extremely inelegant, and the front of it has displaced some rich tabernacle work, which ornamented the ancient Jubé.‡

* "The small shelving stool, which the seats of the stalls form, when turned up from their proper position, is called a *miserere*. On these the monks and canons of ancient times, with the assistance of their elbows on the upper part of the stalls, half supported themselves, during certain parts of their long offices, not to be obliged always to stand or kneel. This stool however is so contrived, that if the body became supine by sleep, it naturally fell down, and the person who rested upon it was thrown forward into the middle of the choir." Milner's History of Winchester.

† One of these, a figure with bellows blowing a fire beneath a cauldron, from which a mitred head is rising, probably alludes to the learned Bishop Grosteste, who, like Roger Bacon, was said to have formed a brasen head, which he consulted on all difficulties.

. . . Of the great clerk Grosteste,
I rede how busy that he was
Upon the clergie an head of bras
To forge, and make it for to telle
Of such things as befelle, &c.

Gower's Confessio Amantis, fol. 64.

‡ According to the Roman Catholic Liturgy, at high mass, as soon as the reading of the Epistle, by the

In the chancel on the south side are two table monuments for Catherine Swineford, wife of John of Gaunt, and their daughter Joan.* The brasses have been taken from both, and, in lieu of the canopy, which was originally over them, is a Corinthian cornice, erected after the restoration. Opposite to these are two monuments or cenotaphs shewn in the elevation on Plate IV, which Bishop Fuller has consecrated to the memory of Remigius and Robert Bloet, the founders and first bishops of this see. They are in the style of the presbytery itself, or somewhat later; the one, ascribed to Bishop Bloet, is remarkable for the sculpture in the basement, consisting of three figures of men in chain armour and surcoats, reclining on their shields, and supposed to represent the guardians of the Holy Sepulchre.† The altar screen is somewhat in the style of these monuments, and is a proof of the correct taste of the late Mr. Essex, by whom it was erected. It contains a painting of "the Annunciation," according with the dedication of the church, from the *successful* pencil of the late Rev. William Peters.‡

The arrangement of the tracery in the vaulting of the choir is very remarkable. It is shewn on the ground plan and in the view.

The isles of the choir consist of four bays, of which two on each side have the basement composed of a double arcade, similar to the specimen, fig. 8, Plate V, which occurs in the east wall of the great transept, in the buildings *i* and *j*, (see the plan) and at the ends of the east transept: and it is presumed, that these have been additions to the original walls, since neither the style of the capitals, which accord in both arcades, nor the

sub-deacon, was ended, the deacon, leaving the altar, preceded by the cross and taper-bearers, and holding the book of the Gospels conspicuously elevated in his hands, walked slowly and processionally (while the choristers sang the *graduate*) to the steps leading to the top of the screen, where being arrived, and kneeling under the great crucifix usually erected there, he addressed the bishop or priest, ministering at the altar in a tone of psalmody, with these words:—*Jube, Domne, benedicere*, to which the officiating clergyman answered:—*Evangelium Domini nostri Jesu Christi*, &c. or some other benediction. From this circumstance the gallery over the screen obtained the name of *Jubé*. Anterior to the Reformation, the organs were often placed on the north side the choir, where that in Lincoln Cathedral continued even in Hollar's time.

* Gough's Sepulchral Monuments, Vol. II. p. 2.

† Ibid, Vol. I. p. 18.

‡ From the inventory of the jewels, vestments, and other ornaments belonging to this cathedral at the time of the Reformation, for which see the Monasticon, Vol. III, some idea may be formed of the splendour with which the services were anciently performed in this church. The cloths for the high altar were particularly rich, of which the first serves as a good specimen. "Imprimis, a costly cloth of gold for the high altar, for principal feasts, having, in the midst, images of the Trinity: of our lady, four Evangelists, four Angels about the Trinity, with Patriarchs, Prophets, Apostles, and Virgins, with many other images: having a frontlet of cloth of gold, with scriptures, and a linen cloth infixed to the same; ex dono Ducis Lancastriae."

sculpture in the spandrills of the outer arches, assimilate with St. Hugh's works. The sculpture in all those parts within reach, has suffered considerable mutilation, excepting the building *i*, which appears, by having been walled up, probably at the time of the Reformation, to have remained entirely uninjured: this and the corresponding building *j*, were anciently used as vestries; the latter, which belonged to the choristers, contains a lavatory.

The fragment of a monument in the south aisle of the choir, (No. 4, on the plan) though entirely unimportant in itself, has much interest attached to it, as relating to the little hero of an affecting ballad, called Sir Hugh,* a child, who is supposed to have been crucified, in derision of the Saviour, by certain Jews at Lincoln, in the year 1225, and who was honourably interred in the cathedral, at the solicitation of the canons, as a martyr in the cause of Christianity.† A circumstantial narrative of the transaction is given by Matthew Paris, who lived at the time, and Mr. Lethieullier, in a paper in the *Archæologia*, has cited two records in confirmation of the charge; the justice of which may nevertheless reasonably be doubted, considering the improbability of the crime, and the cruelty with which the Jews appear, at that period, to have been persecuted. When Mr. Lethieullier visited this church in 1736, he was shewn a statue of a boy, made of free-stone painted, about twenty inches high, which was erroneously supposed to have belonged to the tomb

* Part of the ballad on this subject may be found in the "Reliques of Antient Poetry, under the title of the "Jew's Daughter;" for the Bishop of Dromore was certainly wrong in considering it an Italian legend, since in a complete MS. copy, once in the library of this cathedral, and from which the following quotation was obligingly communicated by the Rev. W. Gray, it commenced as follows:

"The bonny boys of Mary Lincoln,
Were playing at the ba',
And wi theme stude the sweete Sir Hughe,
The flower among them a'.

A story of the same kind is also the subject of Chaucer's Prioress' Tale, of which the scene is laid in Asia, and which concludes with reference to the above:

O younge Hew of Lincolne slain also,
With cursed Jewes, as it is notable,
For it n'is but a litel while ago,
Pray eke for us, we sinful folk unstable,
That of his mercie God so merciable,
On us his grete mercie multiplie,
For reverence of his Mother Mary.

† "Et cum hæc canonici Ecclesiæ Lincolnensis Cathedralis innotuissent, petierunt corpusculum sibi dari. Et concessum est illis. Et cum ab infinitis satis consideraretur, honorificè in ecclesia Lincolnensi, tanquam pretiosi Martyris, humabatur." M. Paris, *Hist. Angliæ*, f. 784.

of Bishop Hugh. It had the marks of crucifixion on the hands and feet, and a wound on the right side, from which blood was represented as issuing, and he imagines that the shrine given in Stukely's *Itinerarium Curiosum* belonged to this infant.

The whole of the east transept corresponds in style with the choir, excepting the upper part of the south end, which appears to have been rebuilt about the middle of the thirteenth century. The outside of this part, seen in Plate IX, is particularly pleasing; adjoining is the present vestry, a handsome room in a still later style, above which is the repository of the dean and chapter's papers, and under it a crypt, about fifteen feet deep, with a vaulted roof. Of the three chapels on the east side of the transept *l*, *m*, *n*, the first was founded by Bishop Wells, and dedicated to St. Peter; the second by Joan Cantalupe, dedicated to St. Paul; and the third by Canon William Thornaco, dedicated to St. Hugh. That marked *o*, which may be presumed to have originally corresponded with the others, was altered to an oblong form, as represented in early plans, but at what period is uncertain. It was restored as it is at present by Mr. Essex, with a judicious preservation of the old arches, one of which is highly curious. In this north wing of the transept are paintings against the west wall representing four bishops, namely, Bloet, Alexander, Chesney, and De Blois, by Damini, in 1728;* and from this part, the specimen, fig. 6, Plate V, of one of the clusters has been taken, as a remarkably early instance of the application of crockets to a pier.

At the north end of this transept is the vestibule leading to the cloister, which is a quadrangle one hundred and eighteen feet long, on the north and south sides, and ninety on the east and west. The north pane is entirely modern, having been erected by Sir Christopher Wren, with an inexcusable contempt of propriety, in the Palladian style. It consists of an arcade supported by columns of the Doric proportion, and above it is a handsome room of the same date, used as the library. The other sides of the cloister appear somewhat later than the presbytery, and consist of several bays, of which each contains an arch divided into four lights, and other tracery by stone mullions. The vaulting is entirely of wood, and some of the bosses, at the intersections of the ribs, are ornamented with figures beautifully designed and carved, of

* Damini, an Italian painter of History, was a pupil of Pellegrini. He returned to his own country in 1730. Lord Orford, Vol. III. p. 438.

which figs. 1 and 2, Plate XIV. are specimens. Nearly in the middle of the quadrangle, and a few feet below the surface of the ground, a tessellated pavement was discovered some years ago, which, although inferior in merit to many that have been found in other parts of the kingdom, is an interesting proof that the site of the present cathedral was occupied by the Romans.

In the east pane is the entrance to the chapter-house, the subject of Plate XI.

This building is a regular decagon, about sixty feet diameter withinside, and about forty-two in height, with a central pillar composed of ten fluted columns of Purbec marble, surrounding a stone pier, from whence the arches of the vaulting are carried to the angles of the walls, where they are supported by a cluster of columns, resting on richly ornamented brackets, one of which is shewn at fig. 9, Plate V. The vestibule corresponds on the sides with the body of the building, and is terminated at the west end by an arcade, or triforium over the entrance, and an unornamented circular window: on the outside (part of which is seen in Plate IX.) the abutment is remarkable, being formed by arches or flying buttresses supported by massive piers, far detached from the walls: the coping, ornamented with quatrefoils, is not original; nor are the pinnacles on the smaller buttresses, which anciently terminated with gables and a finial of drooping leaves, of which one example remains at the north-west angle. The roof, which had been injudiciously altered, as shewn in early prints, was restored to its original form by the present clerk of the works, in 1800.

Several chapter houses of cathedral and collegiate churches are of a polygonal form;* but this of Lincoln was probably the very first erected; since others known to have been built in the twelfth century, as that at Durham, Gloucester, Bristol, and Peterborough, were all oblong; and it seems reasonable to presume that the discontinuance of that form was suggested by the circular churches of the Knights Templars, erected at the close of the twelfth century, in imitation of that over the Holy Sepulchre at Jerusalem.† The Temple Church, London, the finest remaining example of those buildings, was dedicated in 1185, which was one year prior to St. Hugh's advancement to the see of Lincoln, and fifteen years before the completion of his chapter-

* Viz. Worcester, Lichfield, Old St. Paul's, Salisbury, York, Southwell, and many others.

† Essex, on the Origin and Antiquity of Round Churches, *Archæologia*, Vol. VI. p. 170.

house, the decagonal form of which, it may be observed, nearly approximates to the beauty of a circle, and avoids that distortion of the arches, which results from a horizontal curvature.

The presbytery, which comprizes the whole east end of the church, beyond the upper transept, furnishes the subjects of Plates IV., XII., XIV., XV., and XVI., and the appropriation of so many to this particular part of the fabric, will, it is presumed, be justified by its extraordinary beauty. In the earlier examples, selected from this cathedral, the gradual advancement of architecture is rather marked by the improvement of taste, than by any distinctive alteration of style; but in the present, although the antecedent characteristics are retained, they are blended with much novelty of design and decoration. Thus the buttresses have their use and solidity in some measure disguised by ornaments, the pedimental terminations being decorated with crockets, creepers, and finials; the angles with clusters of slender columns, and the faces with brackets and canopies, for the reception of statues. The windows, which were before of single lights, are here divided into several, by mullions, and tracery of geometrical forms, an invention peculiar to pointed architecture, and of the highest importance, as it enabled architects to encrease the size of their windows to any dimensions required, and thus to render them important features in their designs, the advantage of which is sufficiently evident in the view of the east end, Plate XVI. In short in every particular, a greater degree of lightness and elegance may be observed. The mouldings, although they retain the forms before used, are smaller and more numerous; they consist almost exclusively of beads, hollows, and fillets; but the beads are of three kinds, either plain or filleted, or with a sharp edge, productive of great beauty and diversity of light and shade. Specimens of all these occur in the arch of the first triforium, of which a plan and section are given, fig. 5, Plate XIII. The mouldings of this style, like those of genuine Greek architecture, are remarkably calculated for perspective effect; a proof of which is apparent in the capital and base of one of the columns in the aisles, given on the same Plate, fig. 3 and 4; the former being a geometrical section of the mouldings, the other their perspective appearance. On each side of the section is attached an enumeration of the heights and projections; the one given in minutes, with relation to the diameter of the shaft, the other in inches. But it must be noticed that these proportions are offered as an instance, not as a rule. In the ornamental parts, considerable improvement is also apparent, the foliage, so

tastefully and profusely introduced, being in no small degree imitative of the luxuriance and variety of nature.

But that which is principally worthy of remark in the architecture of this age, is the prevalence of sculpture, its comparative excellence and appropriate application. In Norman architecture, the embellishments consist chiefly of geometrical forms, even foliage is sparingly introduced, and the few imitations which occur of animals, and especially of the human form, are barbarous in the extreme. In fact, in this country, the practice of sculpture, as an art, can only be dated from the commencement of the thirteenth century, although in the flourishing republics of Italy, sculptors, whose works attest no mean degree of merit, are known to have practised throughout the whole of the preceding century.*

It was not, however, until after the commencement of the thirteenth century, that the art, even in Italy, reassumed that extraordinary character, which entitles it to the unqualified admiration of the present age; and it is not improbable that the sudden advancement it then made, was owing, in some degree, to the conquest and temporary possession† of Constantinople by the Franks and Venetians. To enrich that city with works of art, its imperial founder is known to have ransacked the whole of his extensive empire,‡ and at the period of its capture, it still retained a vast collection of the finest productions of antiquity, of which, notwithstanding the account of Nicetas,§ many, it must be presumed, escaped the devastation, and excited the admiration of the western *barbarians*. It is at least certain that during the half

* The assertion of Vasari, that many of the principal works in architecture and sculpture which were carried on in Italy during the eleventh and twelfth centuries, were superintended by Greek artists, is strongly and ingeniously opposed by the Cavaliere Cicognara in many parts of the first volume of his interesting History of Sculpture. "I Benedetti Antelami, i Biduioi, i Viligelmi, i Bonanni, i Gruamonti, gli Enrichi, e tutti quegli altri Lombardi del tempo all' incirca di Federico primo furono tutti Italiani i quali precedettero l' epoca del risorgimento avanti Nicola Pisano, e tutta la ragionevolezza fa credere che in Pisa, singolarmente intorno al mille, si istituì una scuola migliore, da cui dovevano escire i maestri d' un tanto restauratore." Storia della Scultura, Vol. I. p. 312.

† From 1203 to 1261.

‡ "The buildings were executed by such artificers, as the reign of Constantine could afford; but they were decorated with the works of the most celebrated masters of the age of Pericles and Alexander. To revive the genius of Phidias and Praxiteles surpassed indeed the power of a Roman Emperor, but the immortal productions they had bequeathed to posterity were exposed without defence to the rapacious vanity of a despot. By his command the cities of Greece and Asia were despoiled of their most valuable ornaments." Gibbon's Dec. and Fall.

§ A translation of the fragment of Nicetas, relative to the destruction of the works of art at Constantinople, under Baldwin, Earl of Flanders, by the Rev. G. A. Browne, M. A. Fellow of Trinity College, Cambridge, is given in Dr. Clarke's Travels, Vol. IV.

century in which the Latins possessed that treasury of the arts, the Italian sculptors attained an extraordinary degree of proficiency, by studying the antique, and gave to their designs much of that grace and refined simplicity for which it is distinguished. The works of Nicholas of Pisa, in particular, who is known to have practised from 1225 to 1273, surprisingly prove what has been asserted by his biographers, that the great superiority he attained over his predecessors was acquired by a studious examination and imitation of those examples of ancient sculpture then existing in various parts of Italy, some of which had been recently dug up, and others imported from Greece; and, although the great merit of his designs* was never equalled by his contemporaries or scholars, not even by his son, it is yet evident from the examples of sculpture, executed in various parts of Europe during the thirteenth century, that a feeling for the antique very generally prevailed.

That such was the case in this country, might be proved by innumerable examples, and among those which have suffered least from the effects of climate, the destructive zeal of the first reformers, and the madness of the puritans; the specimens at the east end of this cathedral seem pre-eminently worthy of consideration.

The alto-relievo over the porch (fig. 3, Plate XIV.) embodies the awful idea of the last judgment given in the twenty-fifth chapter of St. Matthew, and may safely be asserted to be the production of a mind deeply sensible of the excellencies of ancient art. The representation of the Redeemer and supreme judge of man, in the central figure, mutilated as it is, and wanting the head and hands, those parts by which internal sentiment is most effectively expressed, was evidently conceived in the same spirit and depth of thought with which the greatest artists of Greece designed their superior divinities, attempting to convey, by perfect repose, the idea of mental serenity appropriate to supreme wisdom. In the partial exposure of the naked form, and in the style and arrangement of the drapery, which is of the ideal kind, the character of the antique may be further traced in this figure, as well as in the graceful forms and flowing draperies of the surrounding angels. The treatment of the subject is also highly commendable, from the importance given to the principal figure, by its size and situation, in which circumstance it possesses almost a peculiar merit, since the great masters, both in sculpture

* Several of these are given in the splendid work of the Cavaliere Cicognara. *Storia della Scultura*, Vol. I. Plates VIII. to XIV.

and painting, who have treated this awful subject, have usually made the Divinity secondary to the display of character in the objects of hope and despair. In this the figures rising from the tomb, and the condemned, occupy but a small space; and if some among the latter must now be considered rather ludicrous than terrific, it is an error not only common to all the artists of the thirteenth century, by whom this subject was frequently executed, but from which even Michael Angelo can scarcely be exempted.

The four statues in the piers of the arch, (figs. 6 and 7, Plate XIV.) are in the same masterly style of design as the superior parts of the bas-relief. It is probable they were intended to represent the four Evangelists, and that a statue of the Virgin and Saviour was placed on the middle pier, (see the view) as at the west entrance to Lichfield Cathedral, which is of the same age and style. It seems also probable that the two figures on the east buttress, and the female on the other, (figs. 4 and 5, Plate XIV.) were portraits. The former are evidently regal, and may represent Henry III. and his Queen, in whose time this part of the fabric was erected; but, from the lofty stature of the male figure,* and its apparent allusion to some warlike and victorious monarch, (as, though not in armour, it bears a shield, and treads upon a prostrate warrior) it is more likely that they are effigies of Edward the First, and his Queen Eleanor, to whose memory a sepulchral monument was erected in this eastern part of the church. Nor will it appear unlikely, that the dean and chapter should add such embellishments to their cathedral, if it be considered how greatly the conjugal affection of that Royal pair interested the whole nation; and how much the taste for sculptural portraiture must have been increased by the great merit of those artists, whom Edward employed to furnish statues of his Queen, for the numerous crosses he erected to her memory.

The other statues, which remain to be noticed, are withinside, in the spandrels of the arches of the first triforium; of these there are thirty, of which ten, (the centre and principal one of each bay) are given on Plate XIV; the upper line being those on the south side, commencing at the east; the under

* The person of Henry the Third, is thus described by Matthew Paris, Hist. Ang. p. 861. *Erat autem statura mediocris, compacti corporis; alterius oculi palpebra demissiore, ita ut partem nigredinis pupillae celaret.* Among Carter's Specimens of Ancient Painting and Sculpture are representations of these two statues, taken in 1784, at which time the head of the female appears to have been perfect. It wears a coronet, and is in other respects like the statue of Eleanor, on her tomb at Westminster. He observes, "the statue bearing the shield and standing on a prostrate figure, may be meant for Saint Michael, having overcome the devil; the other, a female statue, unknown." Page 32.

line, those on the north side, with the real arrangement reversed, in order that each figure might fall beneath its opposite. The greater number are represented as employed in singing or playing on musical instruments, consisting of the harp, rebec, cittern, trumpet, pipe and tabor, double pipe, and bagpipe, which last (fig. 14) is designed with great taste, the upper part of the instrument being in the form of a bird, which rests on the left-hand of the performer, while the beak appears to supply the reed on which he plays. Figs. 9, 13 and 15, are apparently emblematic of some of the attributes of the Divinity, as are also figs. 16 and 17, which are symbolical of power and mercy, the former expressed by the expulsion from Paradise, the latter by the reception of the soul into eternal bliss, which is represented, as in many other instances, by a small figure elevated in the hands of an angel. The whole of these statues, those in the lateral spandrils, and the ten given on the Plate, are designed with great freedom, and executed with boldness; many of the attitudes are eminently graceful, and the draperies are conceived and disposed with a degree of taste, that would even do credit to the present age. Indeed if the specimens of sculpture, here adduced, be considered with reference to the period of time in which they were executed, their merit cannot but appear highly extraordinary; and such as must be presumed to have been immediately derived from that source of genuine excellence, to which the art must ever recur. It may, however, be necessary to except from this commendation the grotesque figures or "gargylls" attached to the angles of the buttresses, which were probably the work of mere masons, who aimed only at the ludicrous; one of these given in Carter's specimens of ancient painting and sculpture, represents a witch on the back of the devil.

As the art of staining glass is considered to have been practised in England in the reign of Henry the Third, it may be presumed that originally the windows in this part of the church were entirely filled with that material; indeed, several still retain fragments of ancient glass, and the two at the east end of the aisles contain scriptural subjects, on a very small scale, which is known to characterize the earliest specimens; and their effect is extremely pleasing from that union of brilliancy, with tone of colour, which modern practitioners in the art have hitherto been unable to attain, a defect but too apparent in the great east window, executed by Picket in 1762.

The space beneath this window, (s. Plate I.) where anciently stood the

altar of St. John the Baptist, was appropriated to the chantry of Queen Eleanor, originally founded at Hereby,* where she died, and was transferred to this place by Edward II. in 1310. It contained an altar monument of marble, with her effigy of gilded brass; on the south side of the tomb were three escutcheons—the first England;—the second Castile and Leon, quarterly;—and the third Ponthieu; and on the edge, inlaid in brass, was the following inscription:—

“+ *Hic sunt sepulta; viscera: Alianore: quondam: regine: uxoris: regis: Edwardi; filii: regis: Henrici: cujus: anime: propitiatur: deus: amen: + pater: noster.*”†

It was standing in 1641.

At the east end of the north aisle (t. Plate I.) was the chantry of the Burghersh family, founded by Bartholomew, Lord Burghersh, in 1345, and dedicated to Saint Catharine. On the north side of it (17, Plate I.) is the monument of the founder, who died 1356; it consists of his effigy in armour, the hands joined over the breast, and the feet resting on a lion; at the head two angels bearing the arms of Burghersh, a lion rampant, double queued fourchue, and at the feet two other angels supporting a drapery, on which was formerly elevated a small statue, probably emblematic of the transit of the soul. The basement has six arches with twelve shields of arms in the spandrils, and the canopy three arches richly ornamented with crockets and finials, and six other shields with armorial bearings.

The monument opposite to this (16, Plate I.) is that of Bishop Burghersh, brother of the above-mentioned, who died in 1340; and the one in the same style adjoining it, (17, Plate I.) is ascribed by Gough, on the authority of the

* “*Cantaria pro anima Alianoræ quondam reginæ Angliæ consortis illustrissimi domini Edwardi regis Angliæ in capella de Herdeby in parochia prebendæ de Clifton Com. Nott. et Ebor. dioc. ubi prefata d'na regina diem clausit extremum, de uno capellano presentando quociens vacaverit per decanum et capitulum Lincoln d'no Archiepō Ebor. vel ejus vicesgerenti: qui quidem capellanus percipiet annis singulis centum solidos per manus prebendarii de Clifton, qui recipiet de co'a annis singulis decem marcas** et inveniet eidem capellano panem, vinum, calicem, missale, luminaria, vestimenta, et cætera ornamenta altari necessaria, nec non et hospitium conveniens atque locum, et sustentabit suis sumptibus præmissa. Dat 12 Kal. Junii A. D. 1293.*” Liber de ordinand. Cantar. fol. l. a, and f. 148, a.” Postea vero, sc. die Mercurii in septimana Paschæ A. D. 1310, hæc Cantaria translata fuit et ordinata in ecclesia Cathedrali Lincoln, ad Altare s'ci Joh'is, ubi viscera prefatæ reginæ jacent humata. Ex antiquo reg'ro A in Archivis Dec. et Capit. Linc. From Gough's Sepulchral Monuments, Vol. I. page 65.

† Peck's *Desiderata Curiosa*, Book VIII. page 295, ed. 1779.

** “This payment of ten marks is to this day made by the Dean and Chapter to the Curate of Herdeby Chapel.” Ibid.

arms, to John, Lord Welles, who died in 1361.* The south side of these tombs appears in the middle distance of Plate XV.; on the north side there are ten arches, with two figures in each, and shields of arms in the spandrils. The statue of the bishop is in his pontifical dress, with the feet resting on a lion. These tombs had formerly an elaborate canopy.

At the east end of the south aisle was a chantry founded by Nicholas, Lord Cantilupe, who died in 1372; his monument (14, Plate I.) and another (13) precisely in the same style ascribed to a Prior of Nocton,† of the Wymbish family, occur in the foreground of Plate XV. Of the statue belonging to the first-mentioned, there at present remains only the trunk habited in a surcoat, which has been emblazoned with Leopard's heads, jessant, fleurs de lys, and a fess (or belt) vairé, constituting the arms. In 1634, the date of a MS. visitation of Lincoln, in the Heralds College,‡ the figure is described as "a knight in armour lying with a wolf under his foot, and a crest," which appears to be a falcon. At that time the glass windows of this chapel contained Cantilupe, and two women kneeling, and a number of shields of arms, of which no vestiges remain; and according to Leland, who saw this chantry a century before it possessed "a marvellous faire and large psaltar, full in the margin of goodly armes of manie noblemen."

Against the north wall (v. Plate I.) is the chantry of the Holy Trinity, founded by Bishop Flemming,§ and fronted by his monument, which appears in the distance of Plate XV; his effigy in the pontifical dress, is placed on the slab beneath the canopy; and, within the basement, he is again represented in an emaciated state, in his shroud. The same moral has been conveyed by several

* Peck (ut supra) says, that on this tomb, "was the full portraiture of a man in compleat armour. On his surcoat a lion rampant, cue fourchue. And under his head, upon his helmet, a demi lion as before." He considers it to be the monument of Sir John Tiptoft, who lived in the reign of Edward III. son of Adam, Lord Welles, the younger. Leland ascribes it to Robert, the brother of the Bishop, and the one against the north wall to Bartholomew. Leland's Itinerary, Vol. VIII. f. 49.

† "A stately tomb, under which the portraiture of a man, at full length, in a religious habit; his head shaven, and under it an helmet, and thereout issuing a Saracen's head, with a red hat, sharp upward, and the band hanging down behind. It is the Prior of Nocton (Wymbish), once a benefactor to this place." Peck, ut supra. The head of this statue is now gone. It appears from Vincent's Baronage, p. 166, in the College of Arms, that the Wymbishes first became possessed of Nocton, by the marriage of William Wymbish to Agnes, one of the co-heirs of the Barony of D'Arcy, of Nocton, who was living the 30th. Henry VI.

‡ C. 23.

§ "Innocent the Seventh, by his Bull, preferred Richard Flemming, first to the Bishopricke of Lincolne, then to the Archbishopricke of Yorke, and lastly drove him back againe by his roaring bull to his first preferment of Lincolne." Weaver's Ancient Funeral Monuments, page 74.

others,* in the same manner, which, if it wants the refinement of allegory, has the superior advantage of being universally understood. The tomb was in all probability erected during this prelate's life, which terminated in 1430. The two chapels attached to the south wall, (q and p. Plate I.) of which the exteriors are shewn in Plate XII, are very nearly alike; the first was dedicated to St. Blaise, by Bishop Russell, who died 1494; the other to St. Catharine, by Bishop Longland, who, living to the year 1547, had the mortification to witness the inutility of its erection, and the transfer of its endowments to the King.† The monuments of these prelates are also similar, consisting of elaborately ornamented screens, about sixteen feet wide, and fourteen feet high, on each of which is an altar tomb, under an extremely flat arch. The cornice of Longland's contains this punning inscription: "Longa Terra mensuram ejus dominus dedit;" and his original intention was undoubtedly to have been deposited here; but it appears that his heart only was interred at Lincoln, his bowels at Wobourn, where he died, and his body at Eton.

Beside the monuments here noticed, there were anciently some others, and a number of remarkably fine brasses, which were taken away by the Puritans. Of these, and of the ancient monumental inscriptions, as they remained in 1641, a particular account has been preserved by Bishop Sanderson;‡ and the situation of all the grave-stones at that period is more perfectly defined in the ground plan, which accompanies the account of Lincoln in Dugdale's *Monasticon*.

But the chief ornament of the sepulchral kind, which this cathedral possessed anterior to the Reformation, appears to have been the tomb of St. Hugh,§ which occupied a space of eight feet by four in the middle of the presbytery, with which it doubtless corresponded in beauty of design.

The bones of the Saint, enclosed in a chest of gold,|| were translated to this shrine, with great pomp and solemnity in 1282, at which time it may be

* The monument of Archbishop Chicheley at Canterbury, is of this kind, and was erected in that prelate's life, whose humility is farther expressed in the following epitaph, which remained in Weaver's time:

"Pauper eram natus, post primas hic elevatus,
Jam sum prostratus, et vermibus esca paratus
Ecce meum tumulum. M.CCCC.XLIII.

† The chantries, colleges, free-chapels, &c. were granted to the King in 1437. Statutes at large. 29. H. VII. and 1 Ed. VI. c. 14.

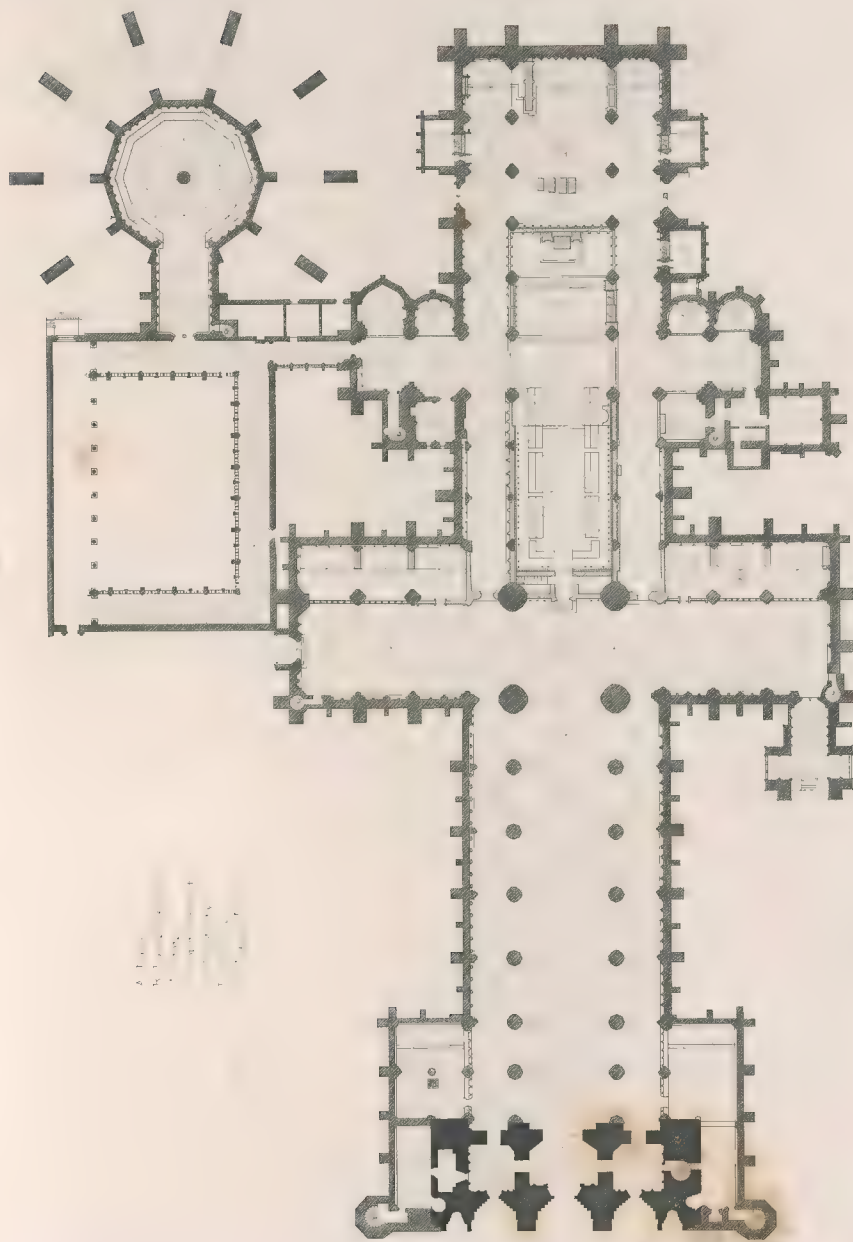
‡ Peck's *Desiderata Curiosa*, page 294.

§ For the canonization of St. Hugh, which took place in 1220, see Matthew Paris, page 260.

|| Peck's *Desiderata Curiosa*, p. 317.

presumed this part of the church was just completed ; and, to form a proper estimate of its merit, it should be retrospectively considered, how it must have appeared at that period ; when the sculpture was in a perfect state ; when the columns of Purbeck marble possessed their original colour and polish ; when the *storied* windows, awakening appropriate sensations, diffused over the solemn scene their mysterious light ; and when the effect of the whole was further enhanced by the numerous other embellishments, which religious enthusiasm elicited from the genius of the age.



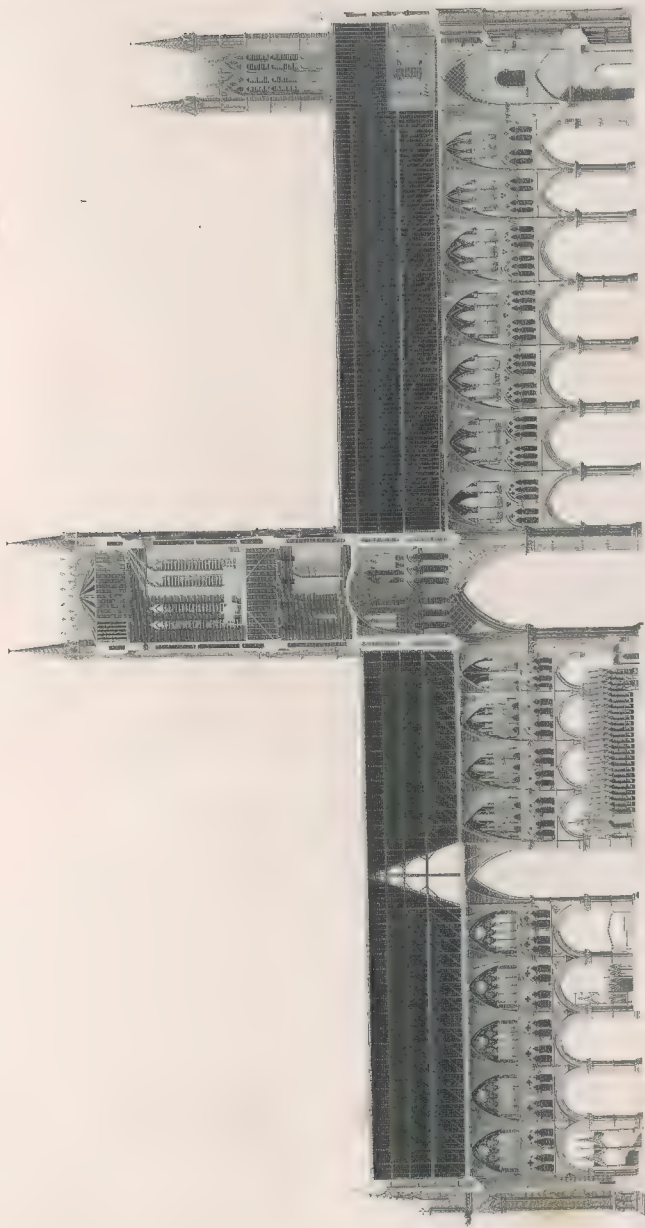


Ground Plan of Queen's Cathedral.







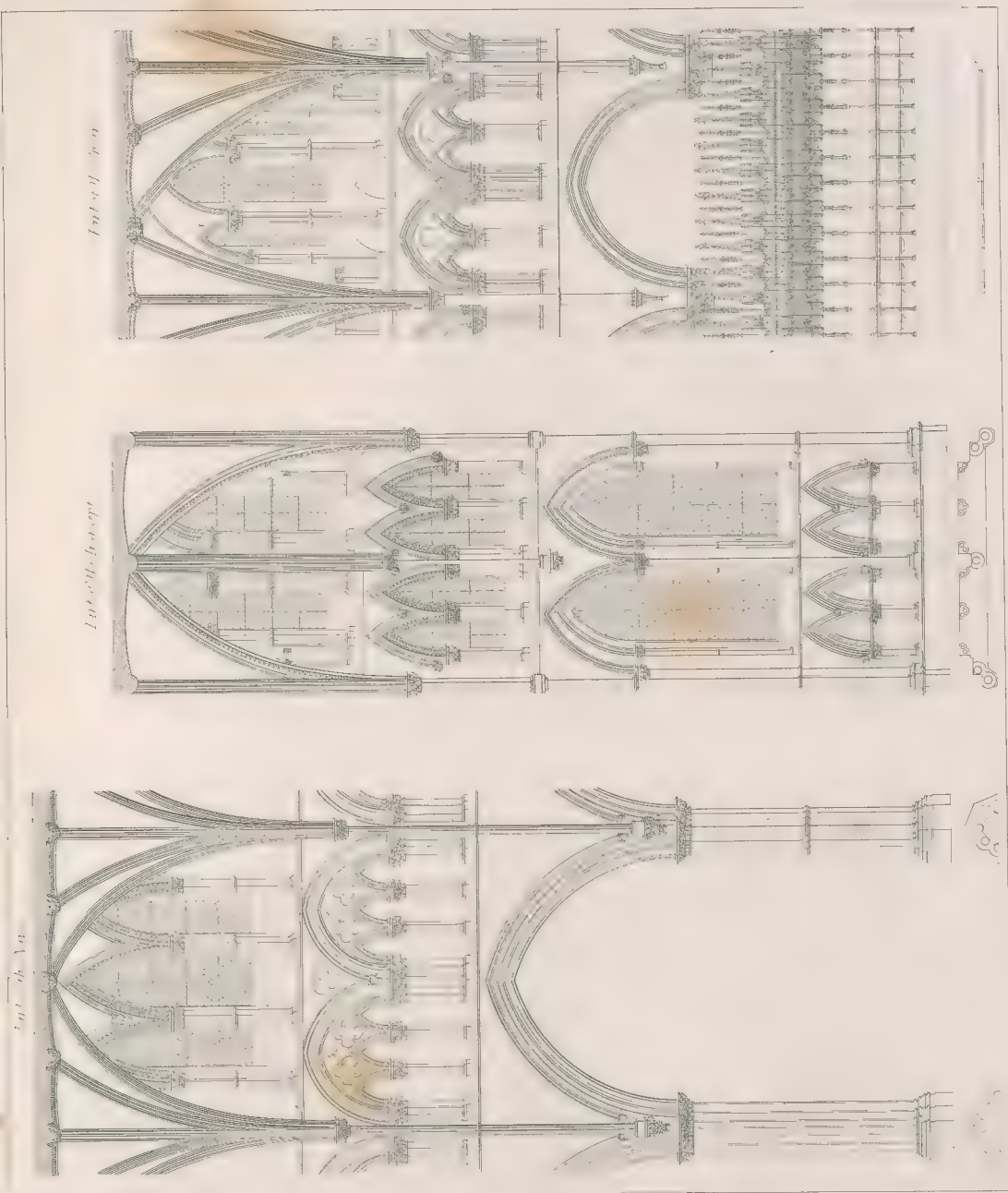


Longitudinal Section of Lincoln Cathedral.









Specimens of the Interior of Lincoln Cathedral.



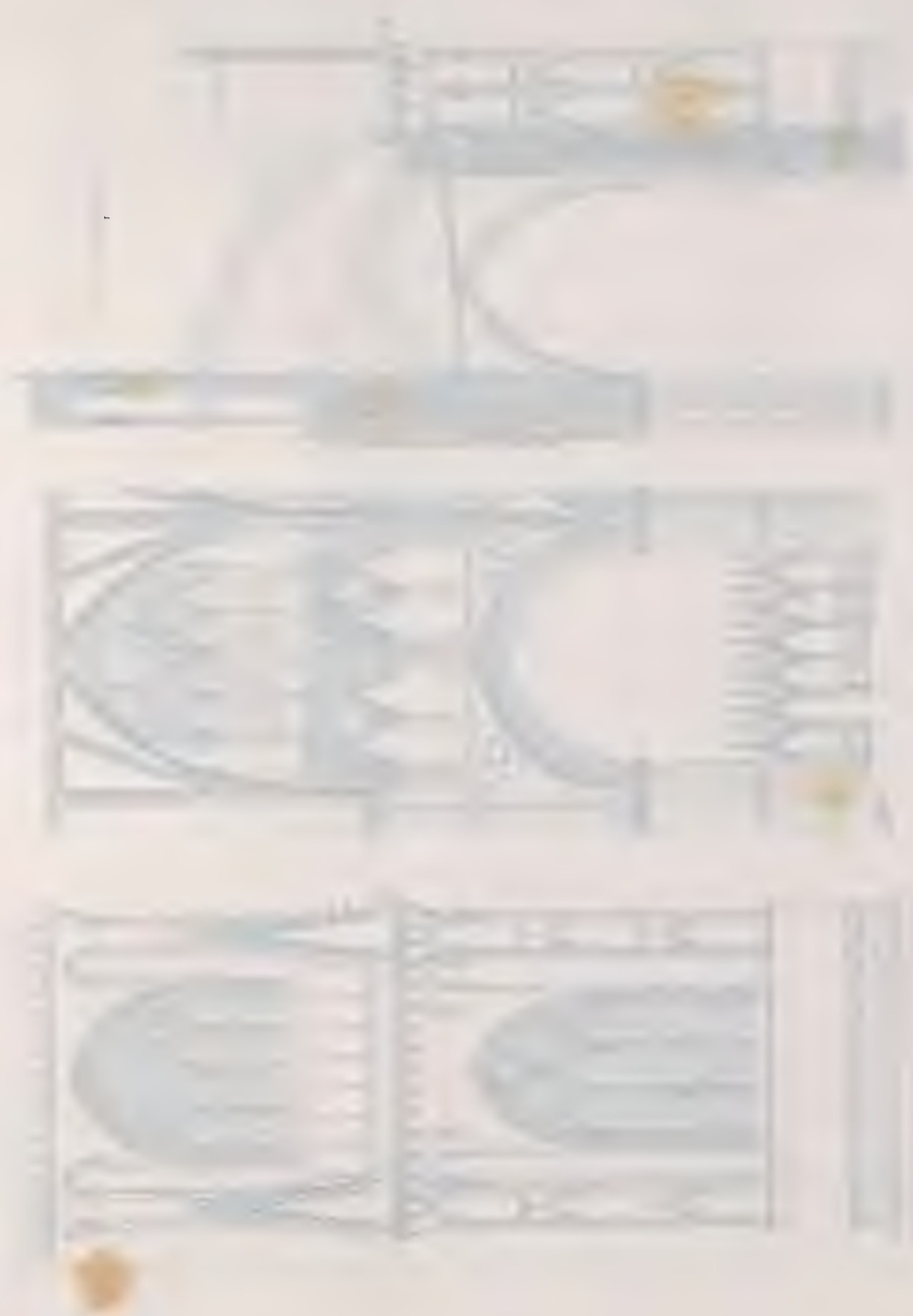




Fig. 1. Choir of Lincoln Cathedral.

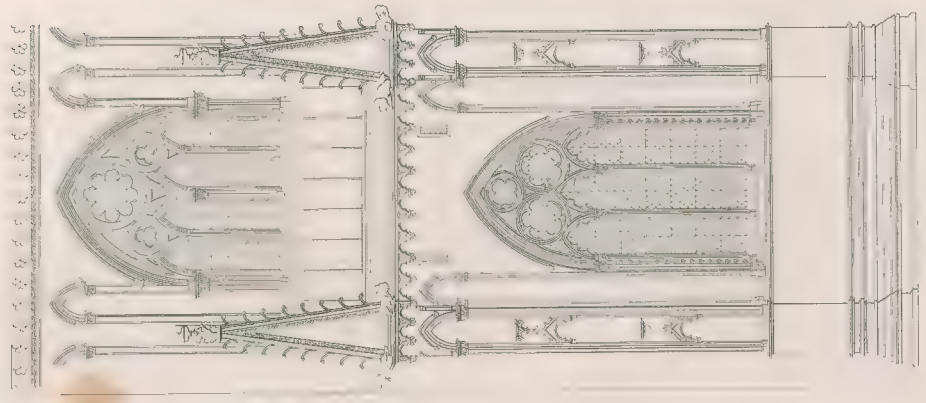


Fig. 2. Choir of Lincoln Cathedral.

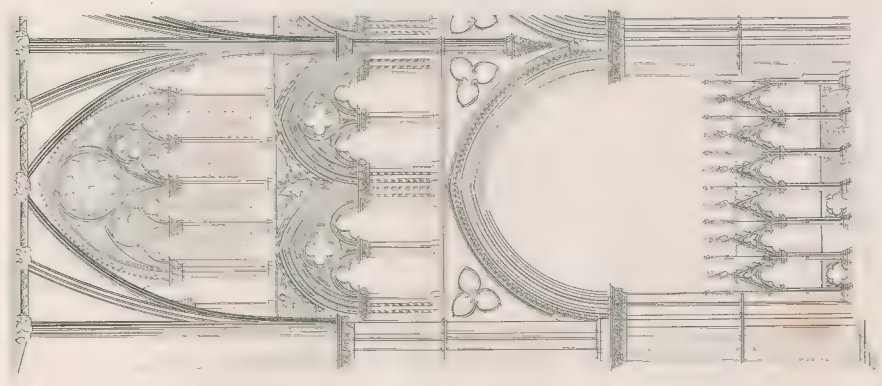


Fig. 3. Choir of Lincoln Cathedral.

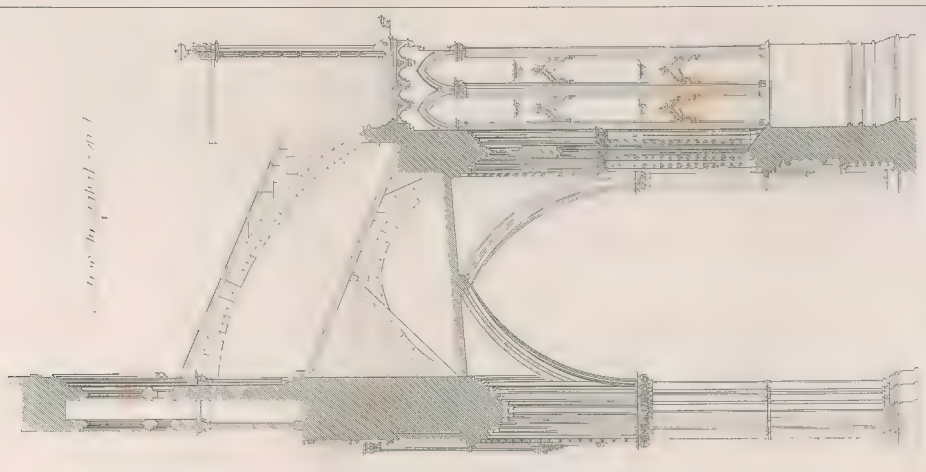


Fig. 4. Choir of Lincoln Cathedral.

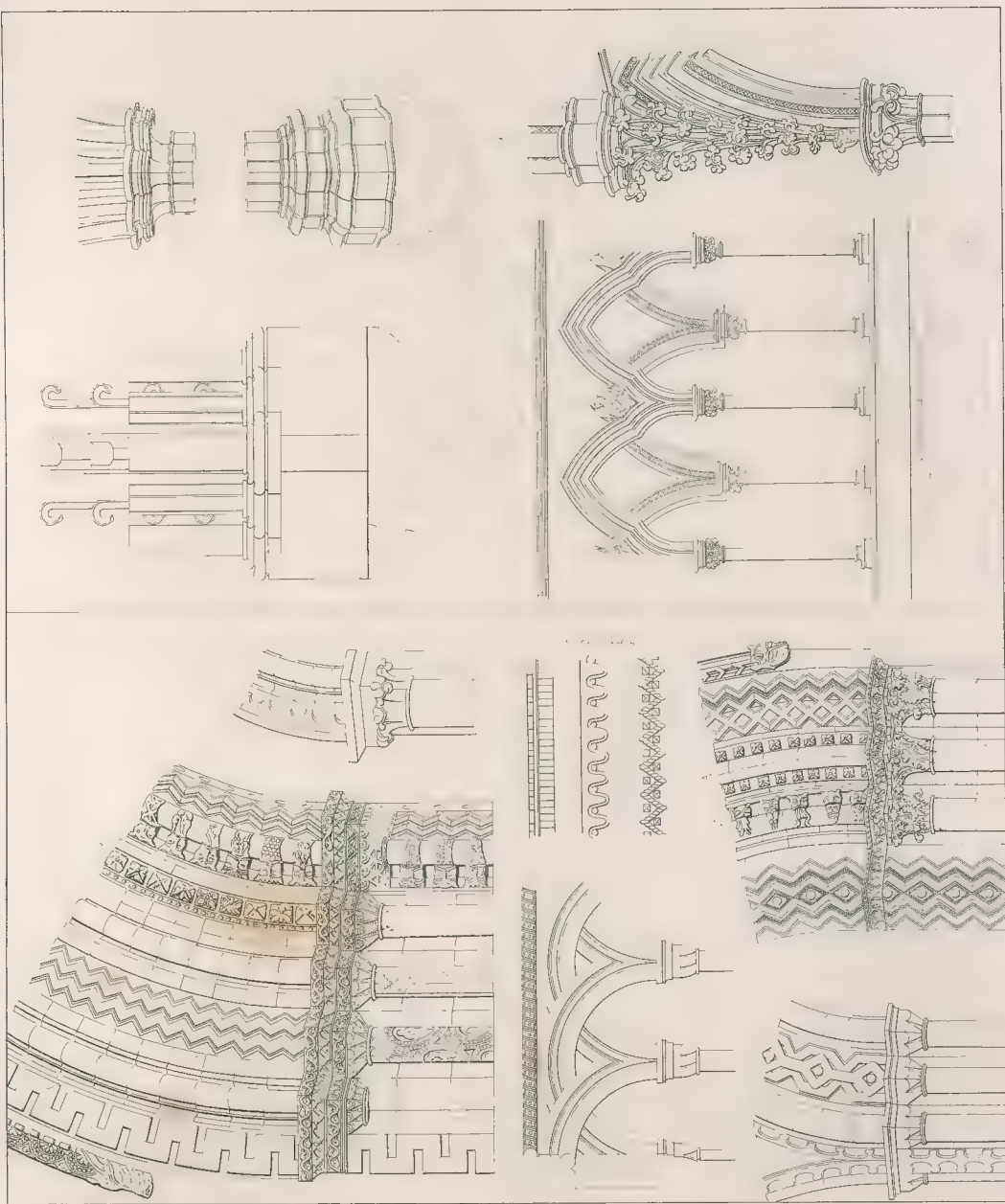
Fig. 5. Choir of Lincoln Cathedral.

Specimens of the Choir of Lincoln Cathedral.









Lincoln Cathedral.









THE WESTWICK OF THE CATHEDRAL OF BAYONA









WESTMINSTER ABBEY.









Westminster Abbey, London.







South-East View of Lincoln Cathedral.









The Choir of Lincoln Cathedral.



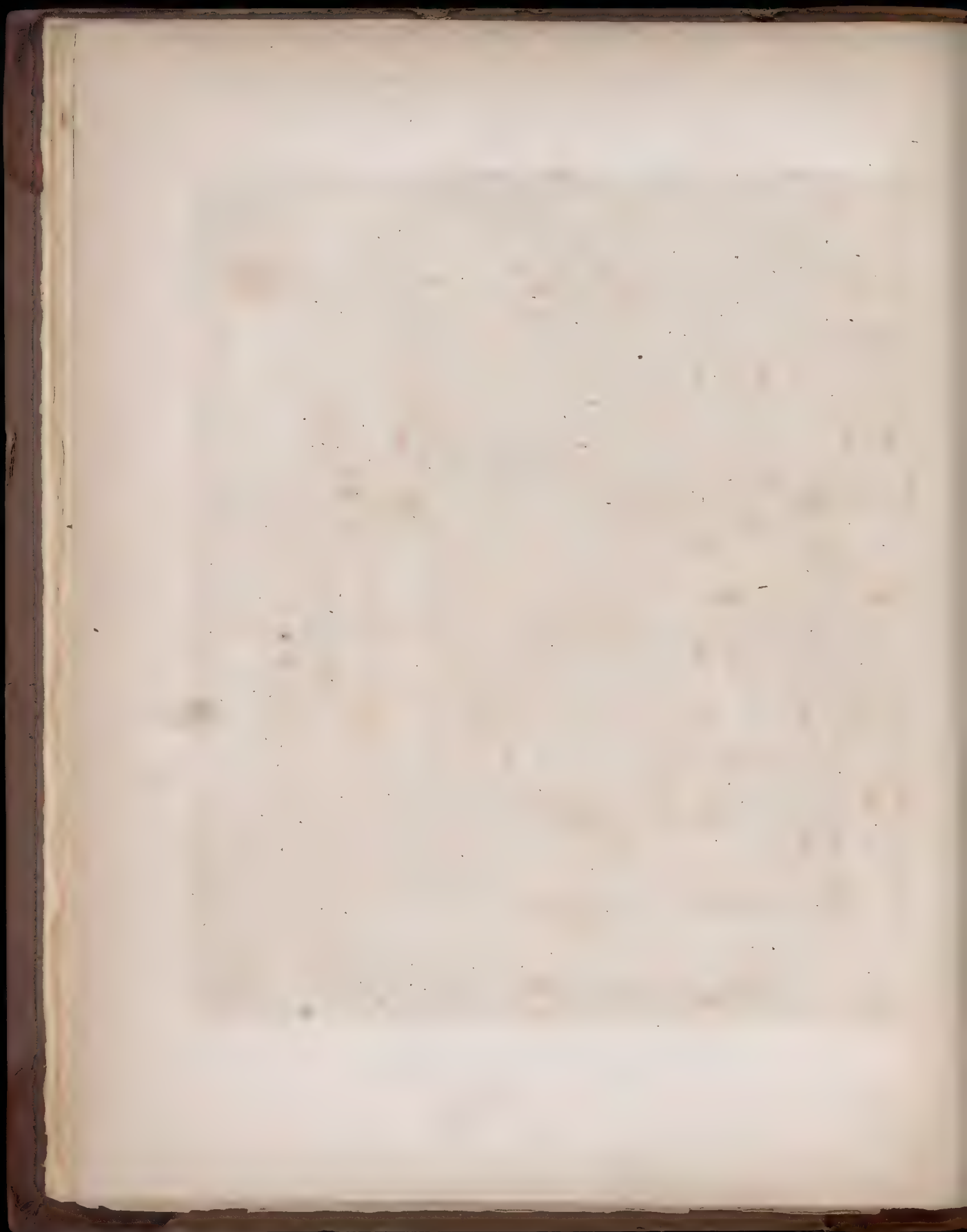


THE SAILING SHIP



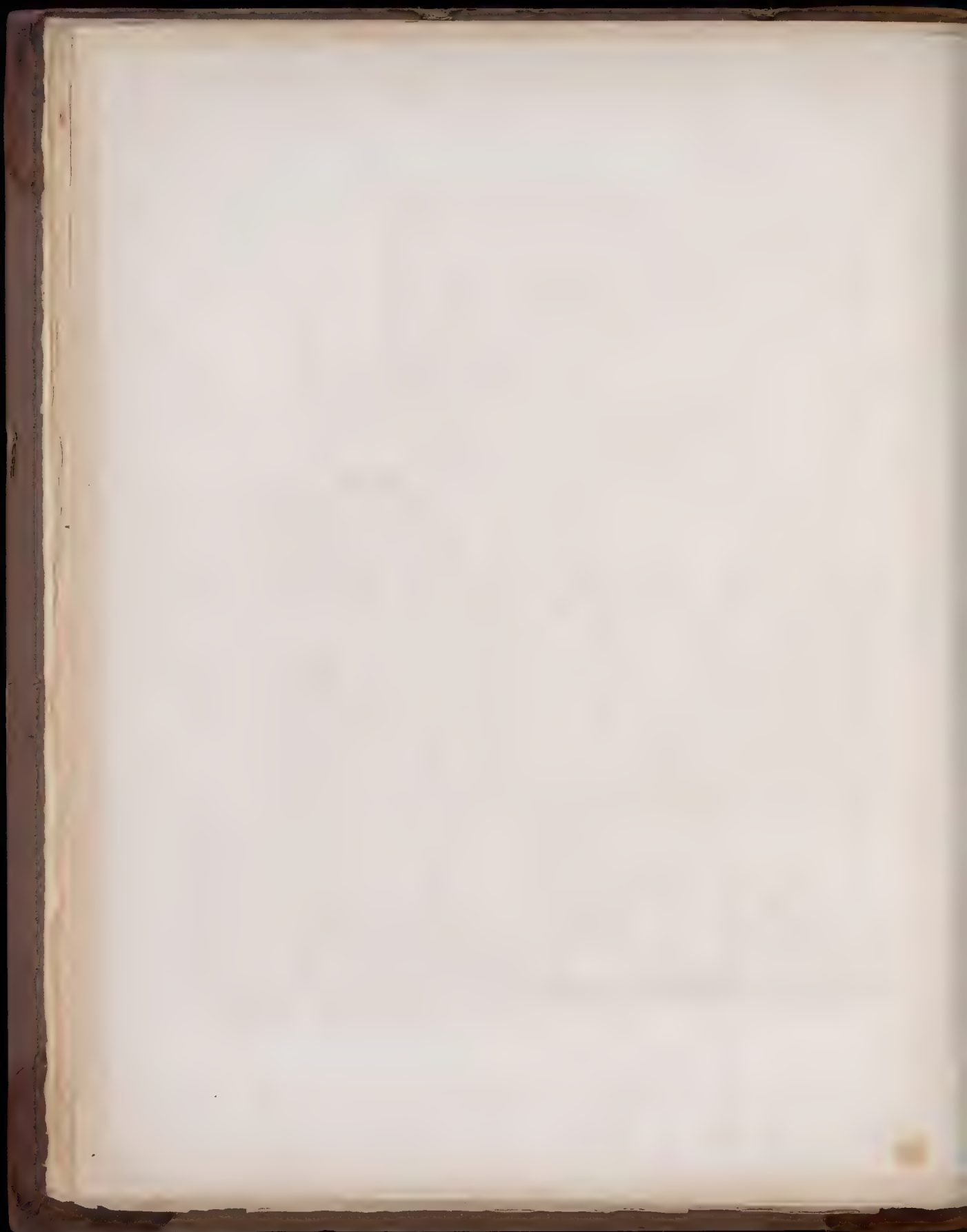


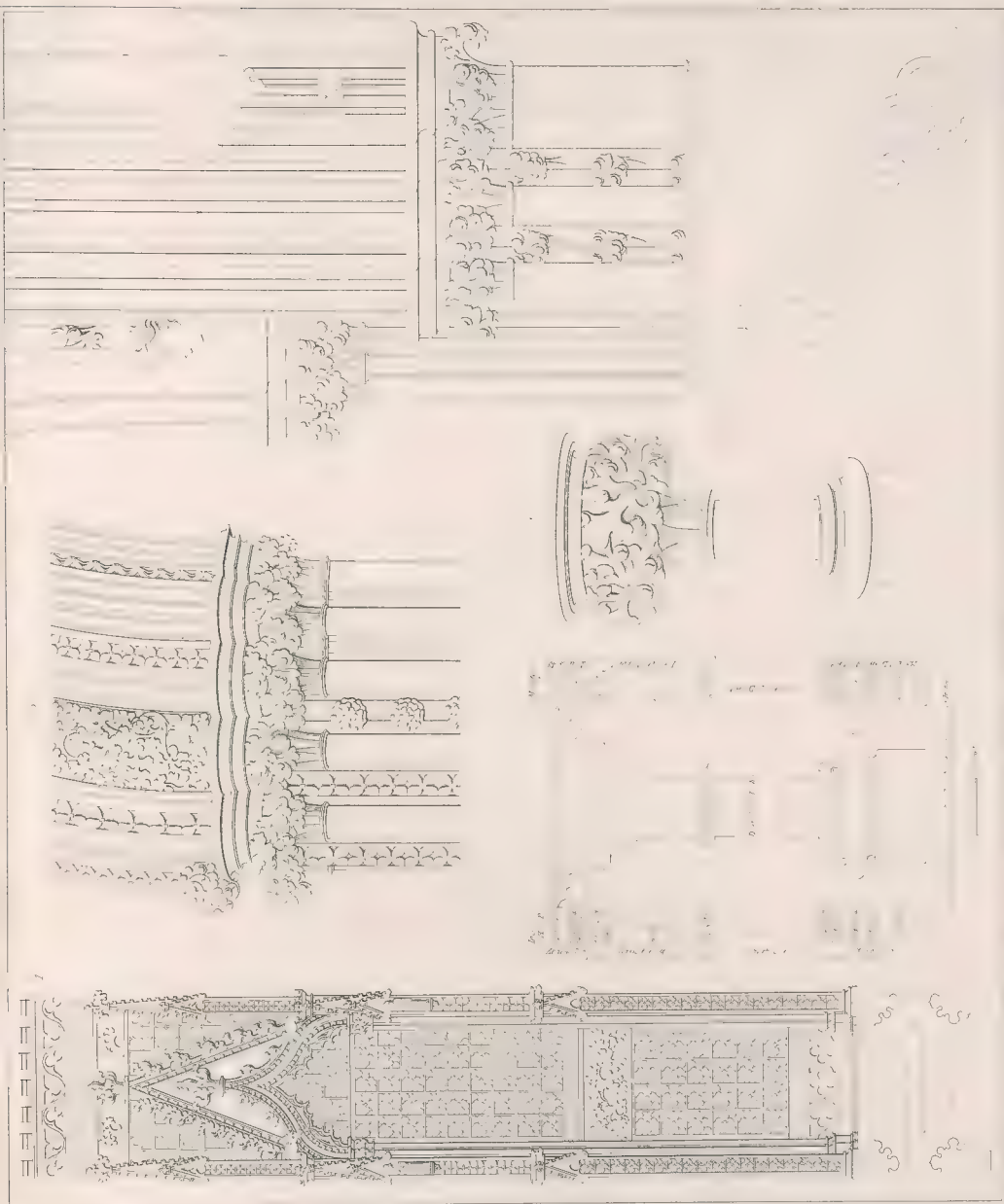
View from the Door of York Cathedral.



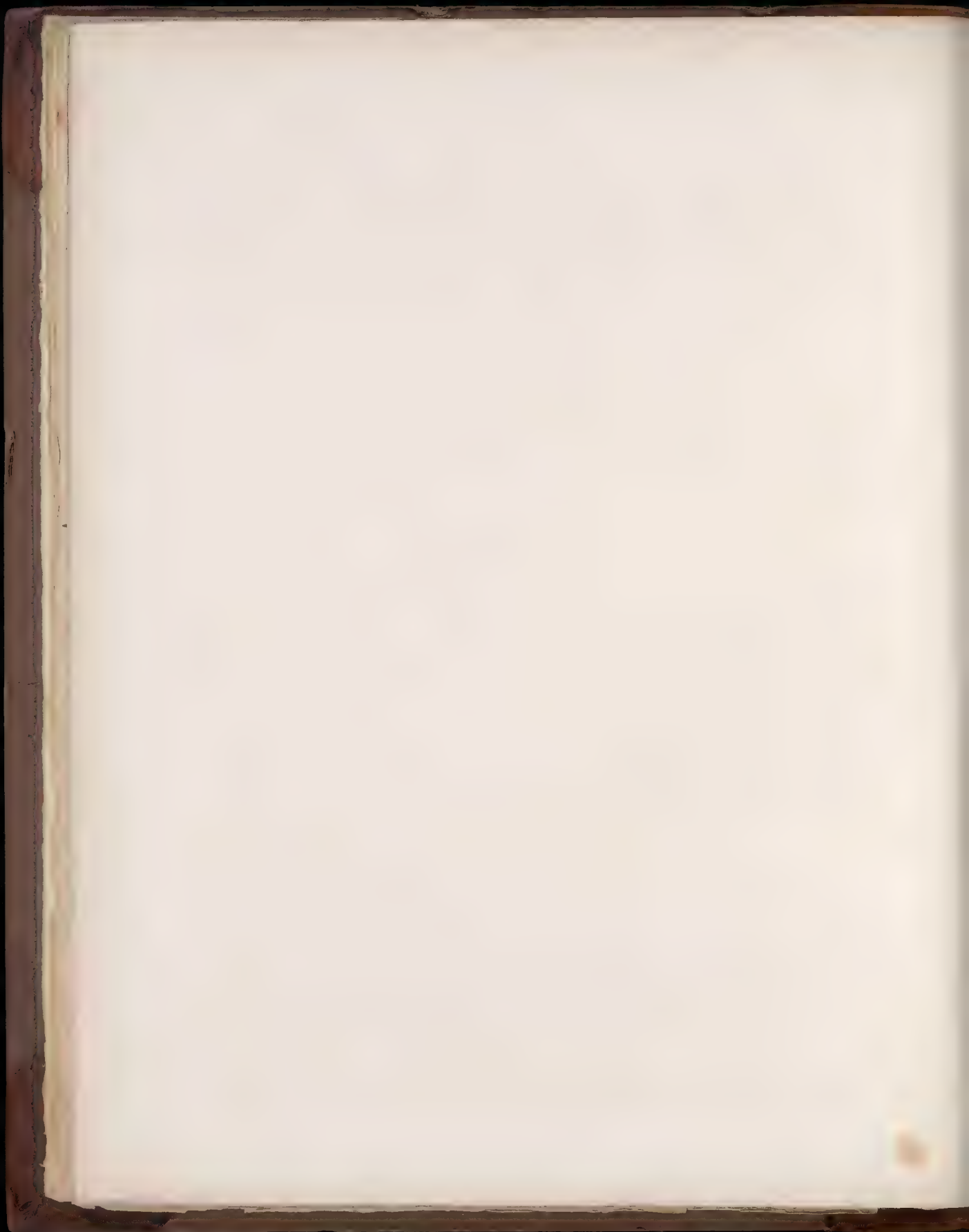




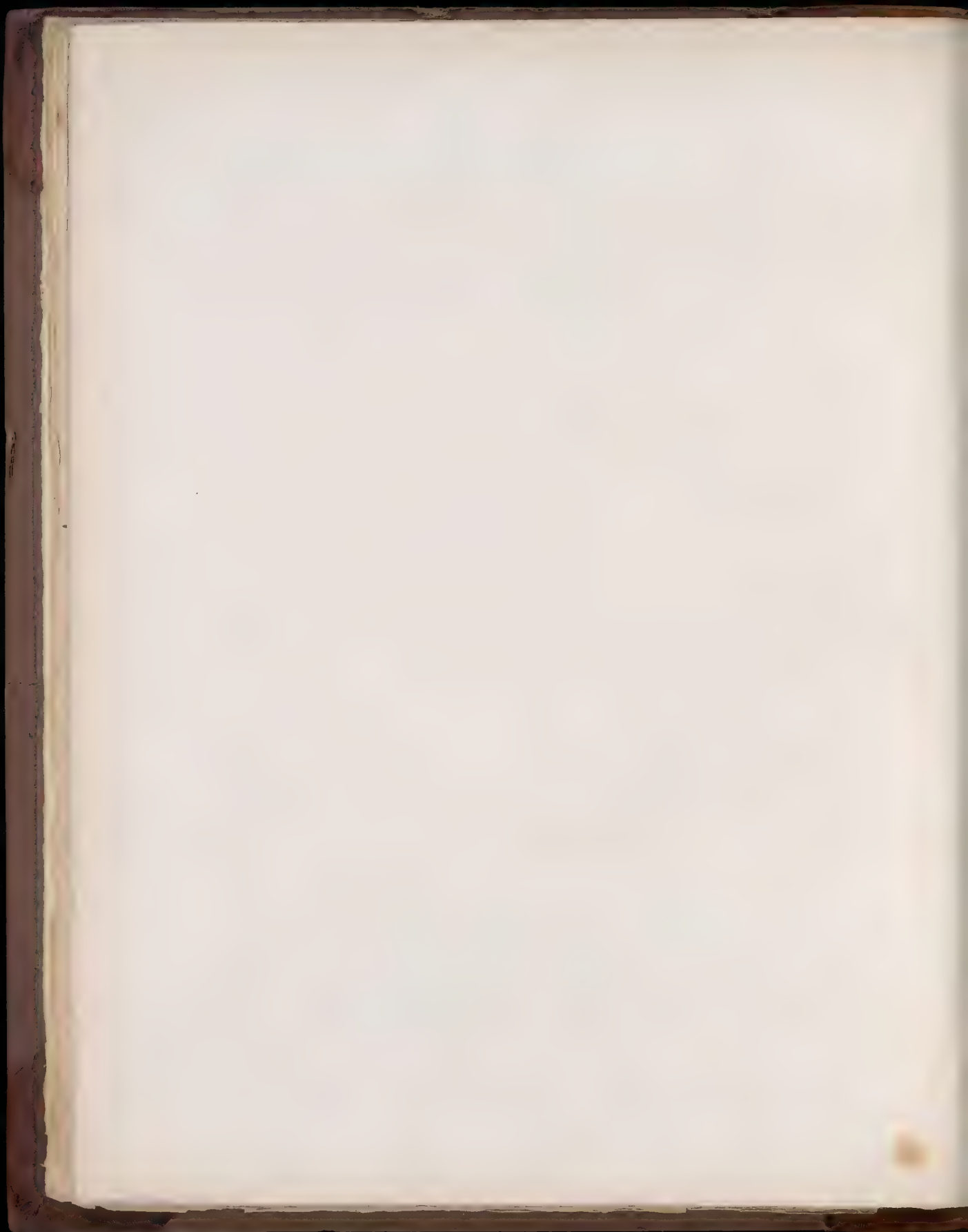


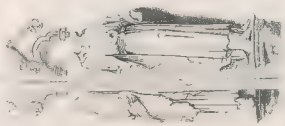


Lincoln Cathedral.

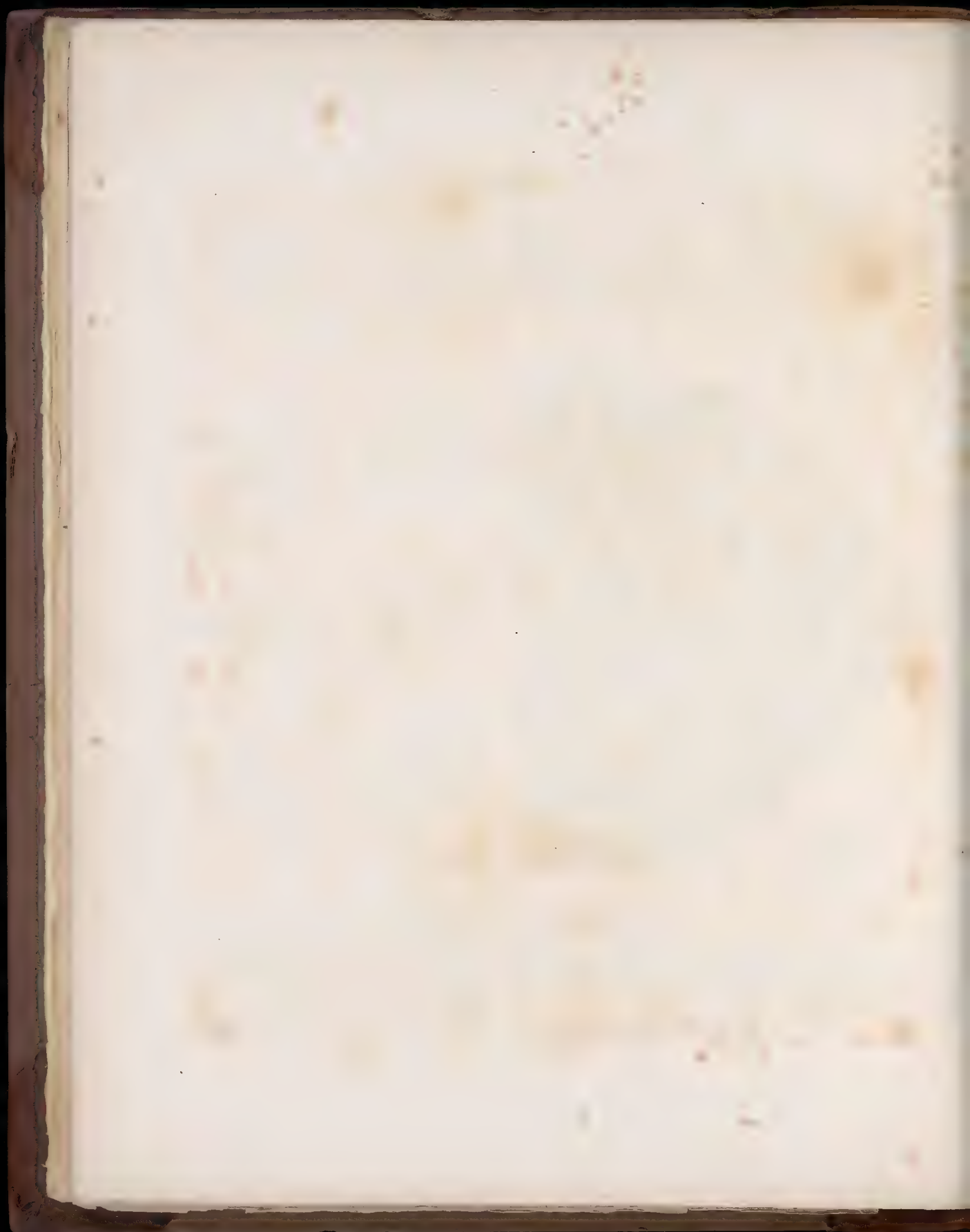








Specimens of Sculpture from Lincoln Cathedral.







Plan of the Choir and Choir of Lincoln Cathedral.





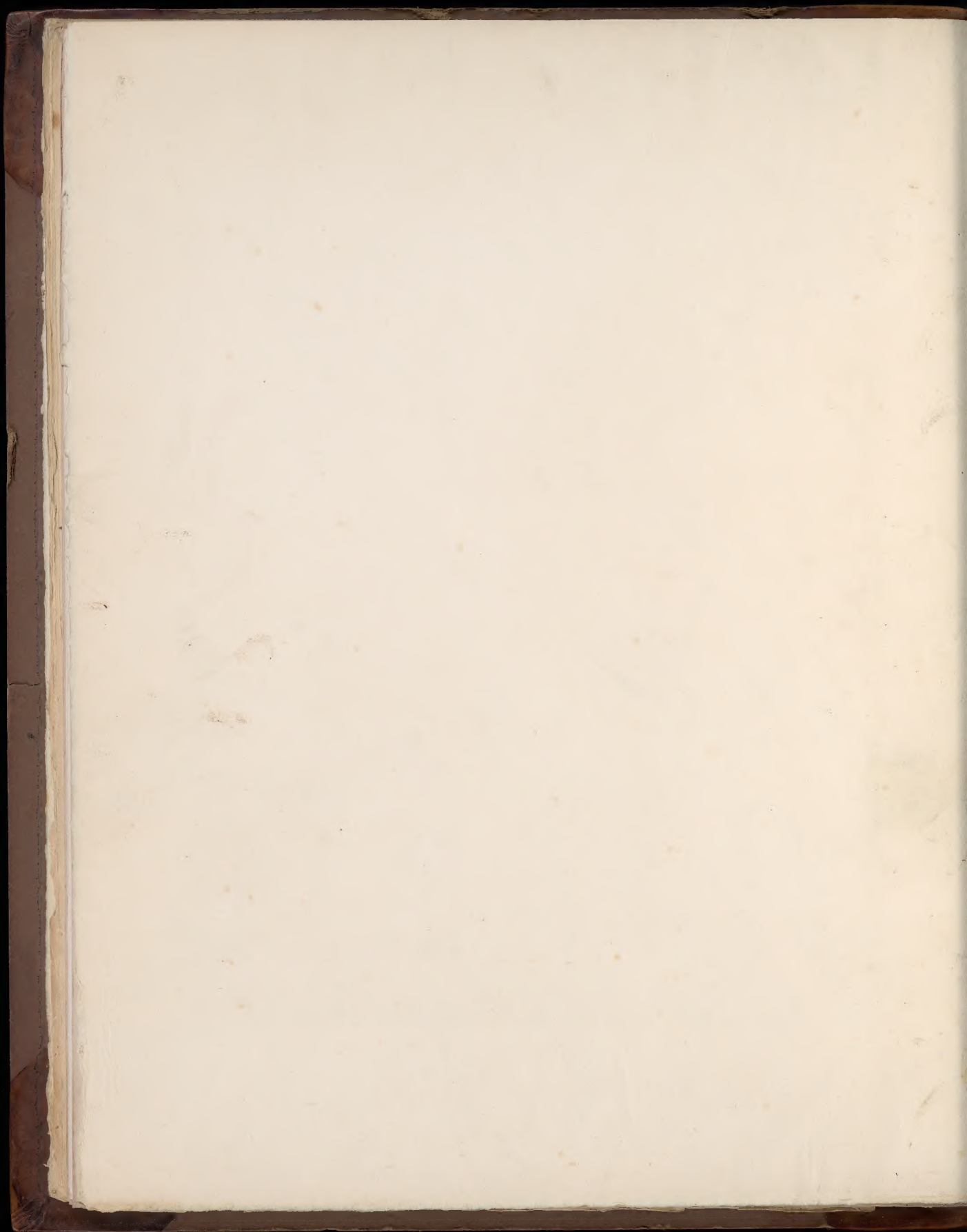




East End of Lincoln Cathedral.







Special 90-13
Series 29409

